

292 9

25



600085362U





THE AJAX

OF

SOPHOCLES,

WITH ENGLISH NOTES,

TRANSLATED FROM THE GERMAN OF



F. W. SCHNEIDEWIN,

BY THE

REV. R. B. PAUL,

VICAR OF ST. AUGUSTINE'S, BRISTOL,
AND LATE FELLOW OF EXETER COLLEGE, OXFORD.

EDITED BY THE

REV. T. K. ARNOLD, M.A.

RECTOR OF LYNDON,
AND LATE FELLOW OF TRINITY COLLEGE, CAMBRIDGE.

LONDON:

FRANCIS & JOHN RIVINGTON,
ST. PAUL'S CHURCH YARD, AND WATERLOO PLACE.

1851.

242. G. 25.



LONDON:
GILBERT & RIVINGTON, PRINTERS,
ST. JOHN'S SQUARE.

PREFACE.

THIS Edition of the *Ajax* was published in Germany two years ago, in a "Collection of Greek and Latin Authors with German Notes," which is appearing in that country under the general superintendence of Haupt and Sauppe. The name of Schneidewin will vouch for its accuracy; and the conciseness of the notes is such as to fit it admirably for a School Edition; though even the finished scholar will be glad of an opportunity to consult occasionally a commentator of so high a reputation. For the benefit of those who are interested in critical discussions, I may here mention, that Schneidewin has explained and defended the alterations introduced into the text, and his interpretation of the more difficult passages, in the Third Number of the *Philologus* for 1849.

For the translation of the notes I am indebted to my friend the Rev. R. B. Paul, late Fellow and Tutor of Exeter College; the few additions and references that I have myself added to the work, are carefully distinguished from the original notes by being enclosed in crotchets ([]). The *Philoctetes* will, it is hoped, be ready in a few weeks.

T. K. A.

LYNDON,
Dec. 29, 1850.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

Ἀθηνᾶ.

Ὀδυσσεύς.

Αἴας.

Χορὸς Σαλαμινίων ναυτῶν.

Τέκμησσα.

Ἄγγελος.

Τεῦκρος.

Μενέλαος.

Ἀγαμεμνῶν.

ΚΩΦΑ ΠΡΟΣΩΠΑ.

Εὐρυσάκης.

Παιδαγωγός.

Στρατοκήρυξ.

ΣΟΦΟΚΛΕΟΥΣ ΑΙΑΣ.

ΑΘΗΝΑ.

- Ἄει μὲν, ὦ παῖ Λαρτίου, δέδορκά σε
 πείράν τιν' ἐχθρῶν ἀρπάσαι θηρώμενον·
 καὶ νῦν ἐπὶ σκηναῖς σε ναυτικάῃς ὁρῶ
 4 Αἴαντος, ἔνθα τάξιν ἐσχάτην ἔχει,
 πάλαι κυνηγετοῦντα καὶ μετρούμενον
 ἵχνη τὰ κείνου νεοχάραχθ', ὅπως ἴδῃς
 εἴτ' ἔνδον εἴτ' οὐκ ἔνδον. εὖ δέ σ' ἐκφέρει
 6 κυνὸς Λακαίνης ὥς τις εὖρινος βάσις.
 ἔνδον γὰρ ἀνὴρ ἄρτι τυγχάνει, κάρα
 στάζων ἰδρώτι καὶ χέρας ξιφοκτόνους.
 καὶ σ' οὐδὲν εἴσω τῇσδε παπταίνειν πύλης
 12 ἔτ' ἔργον ἐστίν, ἐννέπειν δ' ὅτου χάριν
 σπουδὴν ἔθου τήνδ', ὡς παρ' εἰδυίας μάθῃς.

ΟΔΥΣΣΕΥΣ.

- ὦ φθέγμ' Ἀθάνας, φιλτάτης ἐμοὶ θεῶν,
 ὡς εὐμαθὲς σου, καὶν ἄποπτος ἦς ὅμως,
 16 φώνημ' ἀκούω καὶ ξυναρπάζω φρενί,
 χαλκοστόμου κώδωνος ὡς Τυρσηνικῆς·
 καὶ νῦν ἐπέγνωσ' εὖ μ' ἐπ' ἀνδρὶ δυσμενεῖ
 βάσιν κυκλοῦντ', Αἴαντι τῷ σακεσφόρῳ.
 20 κεῖνον γάρ, οὐδέν' ἄλλον, ἰχνεύω πάλαι.
 νυκτὸς γὰρ ἡμᾶς τῇσδε πρᾶγος ἄσκοπον
 ἔχει περάνας, εἴπερ εἰργασταὶ τάδε·
 ἴσμεν γὰρ οὐδὲν τρανές, ἀλλ' ἀλώμεθα·
 24 καγὼ θελοντῆς τῷδ' ὑπεζύγην πόνω.
 ἐφθαρμένος γὰρ ἀρτίως εὐρίσκομεν
 λείας ἀπάσας καὶ κατηναρισμένας
 ἐκ χειρὸς αὐτοῖς ποιμνίων ἐπιστάταις.
 28 τήνδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει.

- 29 καί μοί τις ὀπτῆρ αὐτὸν εἰσίδων μόνον
 πηδῶντα πεδία σὺν νεορράντῳ ξίφει,
 φράζει τε καὶ δῆλωσεν· εὐθέως δ' ἐγὼ
- 32 κατ' ἵχνος ἄσσω, καὶ τὰ μὲν σημαίνομαι,
 τὰ δ' ἐκπέπληγμαι, κοῦκ ἔχω μαθεῖν ὅτου·
 καιρὸν δ' ἐφήκεις· πάντα γὰρ τὰ τ' οὖν πάρος,
 τὰ τ' εἰσέπειτα σῇ κυβερνῶμαι χειρί.
- 36 ΑΘ. ἔγνων, Ὀδυσσεῦ, καὶ πάλαι φύλαξ ἔβην
 τῇ σῇ πρόθυμος εἰς ὁδὸν κυνηγία.
 ΟΔ. ἦ καὶ, φίλῃ δέσποινα, πρὸς καιρὸν πονῶ;
 ΑΘ. ὥς ἔστιν ἀνδρὸς τοῦδε τάργα ταῦτά σοι.
- 40 ΟΔ. καὶ πρὸς τί δυσλόγιστον ᾧδ' ἦξεν χέρα;
 ΑΘ. χόλῳ βαρυνθεὶς τῶν Ἀχιλλείων ὄ-
 πλων.
- ΟΔ. τί δῆτα ποίμναις τήνδ' ἐπεμπίπτει βά-
 σιν;
 ΑΘ. δοκῶν ἐν ὑμῖν χεῖρα χραίνεσθαι φόνῳ.
- 44 ΟΔ. ἦ καὶ τὸ βούλευμ' ὥς ἐπ' Ἀργείοις τόδ'
 ἦν;
 ΑΘ. κἂν ἐξέπραξεν, εἰ κατημέλησ' ἐγώ.
- ΟΔ. ποίαισι τόλμαις ταῖσδε καὶ φρενῶν θρά-
 σει;
 ΑΘ. νύκτωρ ἐφ' ὑμᾶς δόλιος ὀρμᾶται μόνος.
- 48 ΟΔ. ἦ καὶ παρέστη καπὶ τέρμ' ἀφίκετο;
 ΑΘ. καὶ δὴ 'πὶ δισσαῖς ἦν στρατηγίσιν πύ-
 λαις.
- ΟΔ. καὶ πῶς ἐπέσχε χεῖρα μαιμῶσαν φόνου;
 ΑΘ. ἐγὼ σφ' ἀπείργω, δυσφόρους ἐπ' ὄμ-
 μασιν
- 52 γνῶμας βαλοῦσα, τῆς ἀνηκέστου χαρᾶς,
 καὶ πρὸς τε ποίμνας ἐκτρέπω σύμμικτά τε,
 λείας ἄδαστα, βουκόλων φρουρήματα·
 ἔνθ' εἰσπεσὼν ἔκειρε πολύκερων φόνον
- 56 κύκλῳ ραχίζων· καδόκει μὲν ἔσθ' ὅτε
 δισσοὺς Ἀτρεΐδας αὐτόχειρ κτείνειν ἔχων,
 ὅτ' ἄλλοτ' ἄλλον ἐμπίτνων στρατηλατῶν.
 ἐγὼ δὲ φοιτῶντ' ἄνδρα μανιάσιν νόσοις
- 60 ὠτρυνον, εἰσέβαλλον εἰς ἔρκη κακά.
 κᾶπειτ' ἐπειδὴ τοῦδ' ἐλώφησεν πόνου,
 τοὺς ζῶντας αὖ δεσμοῖσι συνδήσας βοῶν

- 63 ποίμνας τε πάσας εἰς δόμους κομίζεται,
 64 ὡς ἄνδρας, οὐχ ὡς εὐκερων ἄγραν ἔχων.
 καὶ νῦν κατ' οἴκους συνδέτους αἰκίζεται.
 δείξω δὲ καὶ σοὶ τήνδε περιφανῇ νόσον,
 ὡς πᾶσιν Ἀργείοισιν εἰσιδὼν θροῆς.
 68 θαρσῶν δὲ μίμνε, μηδὲ συμφορὰν δέχου
 τὸν ἄνδρ'. ἐγὼ γὰρ ὁμμάτων ἀποστρόφους
 αὐγὰς ἀπείρξω σὴν πρόσσοψιν εἰσιδεῖν.
 οὗτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας
 72 δεσμοῖς ἀπευθύνοντα προσμολεῖν καλῶ.
 Αἶαντα φωνῶ· στείχε δωμάτων πάρος.
 ΟΔ. τί δρᾷς, Ἀθάνα; μηδαμῶς σφ' ἔξω
 κάλει.
 ΑΘ. οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖς;
 76 ΟΔ. μὴ πρὸς θεῶν· ἀλλ' ἔνδον ἀρκείτω
 μένων.
 ΑΘ. τί μὴ γένηται; πρόσθεν οὐκ ἀνὴρ ὄδ'
 ἦν—
 ΟΔ. ἐχθρός γε τῷδε τανδρὶ καὶ τανῦν ἔτι.
 ΑΘ. οὐκουν γέλως ἥδιστος εἰς ἐχθροὺς γε-
 λᾶν;
 80 ΟΔ. ἐμοὶ μὲν ἀρκεῖ τοῦτον ἐν δόμοις μένειν.
 ΑΘ. μεμνηνὸτ' ἄνδρα περιφανῶς ὀκνεῖς ἰδεῖν;
 ΟΔ. φρονοῦντα γὰρ νιν οὐκ ἂν ἐξέστην ὀκνῶ.
 ΑΘ. ἀλλ' οὐδὲ νῦν σε μὴ παρόντ' ἴδῃ πέλας.
 84 ΟΔ. πῶς, εἴπερ ὀφθαλμοῖς γε τοῖς αὐτοῖς
 ὄρᾳ;
 ΑΘ. ἐγὼ σκοτώσω βλέφαρα καὶ δεδορκότα.
 ΟΔ. γένοιτο μεντᾶν πᾶν θεοῦ τεχνωμένου.
 ΑΘ. σίγα νυν ἔστῳς καὶ μέν' ὡς κυρεῖς ἔχων.
 88 ΟΔ. μένοίμ' ἄν· ἤθελον δ' ἂν ἐκτὸς ὦν τυχεῖν.
 ΑΘ. ὦ οὗτος, Αἴας, δεύτερόν σε προσκαλῶ.
 τί βαιὸν οὕτως ἐντρέπει τῆς ξυμμάχου;

ΑΙΑΣ.

- ὦ χαῖρ', Ἀθάνα, χαῖρε, Διογενὲς τέκνον,
 92 ὡς εὖ παρέστης· καὶ σε παγχρύσοις ἐγὼ
 στέψω λαφύροις τῆσδε τῆς ἄγρας χάριν.
 ΑΘ. καλῶς ἔλεξας. ἀλλ' ἐκεῖνό μοι φράσον,
 ἔβαψας ἔγχος εὖ πρὸς Ἀργείων στρατῷ;

- 96 ΑΙΑΣ. κόμπος πάρεστι κούκ ἀπαρνοῦμαι τὸ
μή.
ΑΘ. ἡ καὶ πρὸς Ἀτρεΐδαισιν ἤχμασας χέρα ;
ΑΙΑΣ. ὥστ' οὐποτ' Αἴανθ' οἶδ' ἀτιμάσουσ' ἔτι.
ΑΘ. τεθναῖσιν ἄνδρες, ὡς τὸ σὸν ξυνῆκ' ἐγώ.
100 ΑΙΑΣ. θανόντες ἤδη τὰμ' ἀφαιρείσθων ὄπλα.
ΑΘ. εἶεν, τί γὰρ δὴ παῖς ὁ τοῦ Λαερτίου,
ποῦ σοι τύχης ἔστηκεν ; ἡ πέφευγέ σε ;
ΑΙΑΣ. ἡ τοῦπίτριπτον κίναδος ἐξήρου μ'
ὕπου ;
104 ΑΘ. ἔγωγ' Ὀδυσσεά, τὸν σὸν ἐνστάτην, λέγω.
ΑΙΑΣ. ἡδιστος, ὦ δέσποινα, δεσμώτης ἔσω
θακεῖ· θανεῖν γὰρ αὐτὸν οὐ τί πω θέλω.
ΑΘ. πρὶν ἂν τί δράσης, ἡ τί κερδάνης
πλέον ;
108 ΑΙΑΣ. πρὶν ἂν δεθεῖς πρὸς κίον' ἐρκείου
στέγης—
ΑΘ. τί δῆτα τὸν δύστηνον ἐργάσει κακόν ;
ΑΙΑΣ. μάστιγι πρῶτον νῶτα φοιनिχθεῖς θά-
νῃ.
ΑΘ. μὴ δῆτα τὸν δύστηνον ὧδέ γ' αἰκίσῃ.
112 ΑΙΑΣ. χαίρειν, Ἀθάνα, τᾶλλ' ἐγὼ σ' ἐφί-
εμαι·
κεῖνος δὲ τίσει τήνδε, κούκ ἄλλην δίκην.
ΑΘ. σὺ δ' οὖν, ἐπειδὴ τέρψις ἦδε σοι τὸ δρᾶν,
χωρῶ χειρί, φείδου μηδὲν ὧνπερ ἐννοεῖς.
116 ΑΙΑΣ. χωρῶ πρὸς ἔργον· τοῦτό σοι δ' ἐφί-
εμαι,
τοιάνδ' αἰεὶ μοι ξύμμαχον παρεστάναι.
ΑΘ. ὄρᾳς, Ὀδυσσεῦ, τὴν θεῶν ἰσχὺν ὄση ;
τούτου τίς ἂν σοι τὰνδρὸς ἡ προνοούστερος,
120 ἡ δρᾶν ἀμείνων εὐρέθῃ τὰ καίρια ;
ΟΔ. ἐγὼ μὲν οὐδέν' οἶδ'· ἐποικτείρω δέ νιν
δύστηνον ἔμπας, καίπερ ὄντα δυσμενῇ,
ὀθούνεκ' ἄτῃ συγκατέζευκται κακῇ,
124 οὐδὲν τὸ τούτου μᾶλλον ἢ τοῦμὸν σκοπῶν.
ὄρῳ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν
εἶδωλ', ὅσοιπερ ζῶμεν, ἡ κούφην σκιάν.
ΑΘ. τοιαῦτα τοίνυν εἰσορῶν ὑπέρκοπον
128 μηδὲν ποτ' εἴπηρς αὐτὸς εἰς θεοὺς ἔπος,

- 129 μηδ' ὄγκον ἄρῃ μηδέν', εἴ τινος πλέον,
ἧ χειρὶ βρίθεις ἧ μακροῦ πλούτου βάθει.
ὥς ἡμέρα κλίνει τε κἀνάγει πάλιν
132 ἅπαντα τὰνθρώπεια· τοὺς δὲ σώφρονας
θεοὶ φιλοῦσι καὶ στυγοῦσι τοὺς κακοὺς.

ΧΟΡΟΣ.

- Τελαμώνιε παῖ, τῆς ἀμφιρύτου
Σαλαμῖνος ἔχων βάθρον ἀγχιάλου,
136 σὲ μὲν εὖ πράσσοντ' ἐπιχαίρω·
σὲ δ' ὅταν πληγὴ Διὸς ἧ ζαμενῆς
λόγος ἐκ Δαναῶν κακόθρους ἐπιβῇ,
μέγαν ὄγκον ἔχω, καὶ πεφόβημαι
140 πτηνῆς ὥς ὄμμα πελείας.
ὥς καὶ τῆς νῦν φθιμένης νυκτὸς
μεγάλοι θόρυβοι κατέχουσ' ἡμᾶς
ἐπὶ δυσκλείᾳ, σὲ τὸν ἵππομανῇ
144 λειμῶν' ἐπιβάντ' ὀλέσαι Δαναῶν
βοτὰ, καὶ λείαν
ἥπερ δορίληπτος ἔτ' ἦν λοιπή,
κτείνοντ' αἰθωνι σιδήρῳ.
148 τοιούσδε λόγους ψιθύρους πλάσσω
εἰς ὦτα φέρει πᾶσιν Ὀδυσσεύς,
καὶ σφόδρα πείθει. περὶ γὰρ σοῦ νῦν
εὐπίστα λέγει, καὶ πᾶς ὁ κλύων
152 τοῦ λέξαντος χαίρει μᾶλλον
τοῖς σοῖς ἄχεσιν καθυβρίζων.
τῶν γὰρ μεγάλων ψυχῶν ἰεῖς
οὐκ ἂν ἀμάρτοι· κατὰ δ' αἶν τις ἐμοῦ
156 τοιαῦτα λέγων οὐκ ἂν πείθοι.
πρὸς γὰρ τὸν ἔχονθ' ὁ φθόνος ἔρπει.
καίτοι σμικροὶ μεγάλων χωρὶς
σφαλερὸν πύργου ῥῦμα πέλονται·
160 μετὰ γὰρ μεγάλων βαιὸς ἄριστ' ἂν
καὶ μέγας ὀρθοῖθ' ὑπὸ μικροτέρων.
ἀλλ' οὐ δυνατὸν τοὺς ἀνοήτους
τούτων γνώμας προδιδάσκειν.
164 ὑπὸ τοιούτων ἀνδρῶν θορυβεῖ
χῆμεῖς οὐδὲν σθένομεν πρὸς ταῦτ'
ἀπαλέξασθαι σοῦ χωρὶς, ἄναξ.

- 167 ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,
 168 παταγοῦσιν ἄτε πτηνῶν ἀγέλαι·
 μέγαν αἰγυπιὸν δ' ὑποδείσαντες,
 τάχ' ἄν. ἐξαίφνης εἰ σὺ φανείης,
 σιγῇ πτήξειαν ἄφωνοι.
 172 Ἥ ρά σε Ταυροπόλυ Διὸς Ἄρτεμις, — (στροφή.)
 ὦ μεγάλα φάτις, ὦ
 μᾶτερ αἰσχύνας ἐμᾶς, —
 ὥρμασε πανδάμους ἐπὶ βούς ἀγελαίας,
 176 ἧ πού τινος νίκας ἀκάρπτωτον χάριν,
 ἧ ρά κλυτῶν ἐνάρων
 ψευθεῖς, ἀδώροις εἴτ' ἐλυφηβολίαις;
 ἧ χαλκοθώραξ εἴ τιν' Ἐννάλιος
 180 μομφὰν ἔχων ξυνοῦ δορὸς ἐννυχίοις
 μαχαναῖς ἐτίσατο λῶβαν;
 οὐ ποτε γὰρ φρενόθεν γ' ἐπ' ἀριστερά, (ἀντιστρ.)
 184 παῖ Τελαμῶνος, ἔβας
 τόσσον, ἐν ποίμναις πίτνων·
 ἦκοι γὰρ ἂν θεία νόσος· ἀλλ' ἀπερύκοι
 καὶ Ζεὺς κακὰν καὶ Φοῖβος Ἀργείων φάτιν.
 188 εἰ δ' ὑποβαλλόμενοι
 κλέπτουσι μύθους οἱ μεγάλοι βασιλῆς
 ἧ τὰς ἀσώτου Σισυφιδᾶν γενεᾶς,
 μὴ μή μ', ἄναξ, ἔθ' ὧδ' ἐφάλοις κλισίαις
 192 ὄμμ' ἔχων κακὰν φάτιν ἄρη.
 ἀλλ' ἄνα ἐξ ἐδράνων, ὅπου μακραίωνι (ἐπωδός.)
 στηρίζει ποτὶ τᾷδ' ἀγωνίῳ σχολᾷ,
 196 ἄταν οὐρανίαν φλέγων.
 ἐχθρῶν δ' ὕβρις ὧδ' ἀτάρβητα
 ὀρμᾶται ἐν εὐανέμοις βάσσαις,
 πάντων καγχαζόντων
 γλώσσαις βαρυάλγητα·
 200 ἐμοὶ δ' ἄχος ἔστακεν.

ΤΕΚΜΗΣΣΑ.

- ναὸς ἄρωγοὶ τῆς Αἴαντος,
 γενεᾶς χθονίων ἀπ' Ἐρεχθειδᾶν,
 ἔχομεν στοναχὰς οἱ κηδόμενοι
 204 τοῦ Τελαμῶνος τηλόθεν οἴκου.
 νῦν γὰρ ὁ δεινὸς μέγας ὠμοκρατὴς

- 206 Αἴας θολερῶ
κεῖται χειμῶνι νοσήσας.
- 208 ΧΟΡ. τί δ' ἐνήλλακται τῆς ἡμερίας
νύξ ἤδε βάρος ;
παῖ τοῦ Φρυγίῳ Τελεύαντος,
λέγ', ἐπεὶ σὲ λέχος δουριάλωτον
- 212 στέρξας ἀνέχει θούριος Αἴας·
ὥστ' οὐκ ἂν αἰδρις ὑπέποις.
ΤΕΚ. πῶς δῆτα λέγω λόγον ἄρρήτον ;
θανάτῳ γὰρ ἴσον πάθος ἐκπεύσει.
- 216 μανία γὰρ ἄλουνς ἡμῖν ὁ κλεινὸς
νύκτερος Αἴας ἀπελωβήθη.
τοιαῦτ' ἂν ἴδοις σκηνῆς ἔνδον
χειροδάϊκτα σφάγι' αἰμοβαφῇ,
- 220 κείνου χρηστήρια τάνδρός.
- 224 ΧΟΡ. οἶαν ἐδήλωσας ἀνέρος αἵθοπος ἀγγελίαν,
ἄτλατον, οὐδὲ φευκτάν, (στρ.)
τῶν μεγάλων Δαναῶν ὑπο κληζομέναν,
τὰν ὁ μέγας μῦθος ἀέξει.
- 228 οἴμοι, φοβοῦμαι τὸ προσέरण. περίφαντος
ἀνὴρ
θανεῖται, παραπλήκτῳ χερὶ συγκατακτὰς
- 232 κελαινοῖς ξίφεσιν βοτὰ καὶ βοτῆρας ἵππο-
νώμας.
ΤΕΚ. ὦμοι· κεῖθεν, κεῖθεν ἄρ' ἡμῖν
δεσμῶτιν ἄγων ἤλυθε ποίμναν·
ὣν τὴν μὲν ἔσω σφάζ' ἐπὶ γαίας,
- 236 τὰ δὲ πλευροκοπῶν δίχ' ἀνερρήγνυ.
δύο δ' ἀργίποδας κριοὺς ἀνελών,
τοῦ μὲν κεφαλὴν καὶ γλῶσσαν ἄκραν
ρίπτει θερίσας, τὸν δ' ὀρθὸν ἄνω
- 240 κίονι δήσας
μέγαν ἵπποδέτην ῥυτῆρα λαβὼν
παίει λιγυρᾷ μάστιγι διπλῇ,
κακὰ δεινάζων ῥήμαθ', ἃ δαίμων,
- 244 κοῦδεῖς ἀνδρῶν ἐδίδαξεν.
ΧΟΡ. ὦρα τιν' ἤδη κρᾶτα καλύμμασι κρυψάμε-
νον ποδοῖν κλοπὰν ἀρέσθαι, (ἀντιστρ.)
- 248 ἦ θοὸν εἰρεσίας ζυγὸν ἐζόμενον
ποντοπόρῳ ναὶ μεθεῖναι.

- 252 τοίας ἐρέσσουσιν ἀπειλὰς δικρατεῖς Ἀτρεΐδαι
καθ' ἡμῶν πεφόβημαι λιθόλευστον Ἄρη
256 ξυναλγεῖν μετὰ τοῦδε τυπείς, τὸν αἴσ' ἄπлатος
ἴσχει.

TEK. οὐκ ἔτι. λαμπρᾶς γὰρ ἄτερ στεροπαῆς
ᾗξας ὀξύς νότος ὤς, λήγει.

καὶ νῦν φρόνιμος νέον ἄλγος ἔχει.

- 260 τὸ γὰρ ἐσλεύσσειν οἰκέϊα πάθη,
μηδενὸς ἄλλου παραπράξαντος,
μεγάλας ὀδύνας ὑποτείνει.

XOP. ἀλλ' εἰ πέπαιται, κάρτ' ἂν εὐτυχεῖν
δοκῶ.

- 264 φρούδου γὰρ ἤδη τοῦ κακοῦ μείων λόγος.

TEK. πότερα δ' ἂν, εἰ νέμοι τις αἵρεσιν,
λάβοις,

φίλους ἀνιῶν αὐτὸς ἠδονὰς ἔχειν,

ἢ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνών;

- 268 XOP. τό τοι διπλάζον, ὦ γύναι, μεῖζον κακόν.

TEK. ἡμεῖς ἄρ', οὐ νοσοῦντος, ἀτώμεσθα
νῦν.

XOP. πῶς τοῦτ' ἔλεξας; οὐ κάτοιδ' ὅπως
λέγεις.

TEK. ἀνὴρ ἐκείνος, ἡνίκ' ἦν ἐν τῇ νόσῳ,

- 272 αὐτὸς μὲν ἦδεθ' οἷσιν εἶχετ' ἐν κακοῖς,
ἡμᾶς δὲ τοὺς φρονοῦντας ἡνία ξυνών·
νῦν δ' ὥς ἔληξε κἀνέπνευσε τῆς νόσου,
κεῖνός τε λύπη πᾶς ἐλήλαται κακῇ,

- 276 ἡμεῖς θ' ὁμοίως οὐδὲν ἦσσον ἢ πάρος.

ἄρ' ἔστι ταῦτα δις τόσ' ἐξ ἀπλῶν κακά;

XOP. ζύμφημι δὴ σοι καὶ δέδοικα, μὴ 'κ θεοῦ
πληγὴ τις ἦκη. πῶς γὰρ, εἰ πεπανμένος

- 280 μηδέν τι μᾶλλον ἢ νοσῶν εὐφραίνεται;

TEK. ὥς ὧδ' ἐχόντων τῶνδ' ἐπίστασθαί σε
χρή.

XOP. τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσ-
έπτατο;

δήλωσον ἡμῖν τοῖς ξυναλγοῦσιν τύχας.

- 284 TEK. ἅπαν μαθήσει τοῦργον, ὥς κοινωνὸς
ὢν.

κεῖνος γὰρ ἄκρας νυκτὸς, ἡνίχ' ἔσπεροι

- 286 λαμπτήρες οὐκέτ' ἦθον, ἄμφηκες λαβὼν
 ἑμαίετ' ἔγχος ἐξόδους ἔρπειν κενάς.
 288 καὶ γὰρ ἵπιπλήσω καὶ λέγω, τί χρῆμα δρᾶς,
 Αἴαν; τί τήνδ' ἄκλητος, οὐθ' ὑπ' ἀγγέλων
 κληθεὶς ἀφορμᾶς πείραν, οὔτε του κλύων
 σάλπιγγος; ἀλλὰ νῦν γε πᾶς εὐδαι στρατός.
 292 ὁ δ' εἶπε πρὸς με βαί', αἰεὶ δ' ὑμνούμενα
 γύναι, γυναιξὶ κόσμον ἢ σιγὴ φέρει.
 καὶ γὰρ μαθοῦσ' ἔληξ', ὁ δ' ἐσσύθη μόνος.
 καὶ τὰς ἐκεῖ μὲν οὐκ ἔχω λέγειν πάθας·
 296 ἔσω δ' ἐσηλθε συνδέτους ἄγων ὁμοῦ
 ταύρους, κύνας βοτῆρας, εὐερόν τ' ἄγραν.
 καὶ τοὺς μὲν ἠνυχένιζε, τοὺς δ' ἄνω τρέπων
 ἔσφαζε κάρρράχιζε, τοὺς δὲ δεσμίους
 300 ἠκίζεθ', ὥστε φῶτας, ἐν ποιίμναις πίτνων.
 τέλος δ' ὑπάρξας διὰ θυρῶν, σκιᾷ τινὶ
 λόγους ἀνέσπα, τοὺς μὲν Ἀτρειδῶν κάτα,
 τοὺς δ' ἀμφ' Ὀδυσσεῖ, συντιθεὶς γέλων πολύν,
 304 ὅσῃν κατ' αὐτῶν ὕβριν ἐκτίσαιτ' ἰόν·
 κάπειτ' ἐπάρξας αὖθις ἐς δόμους πάλιν,
 ἔμφρων μόλις πως ξὺν χρόνῳ καθίσταται,
 καὶ πληρὲς αἵτης ὥς διοπτρεύει στέγος,
 308 παίσας κᾶρα ἠθῶξεν· ἐν δ' ἐρειπίοις
 νεκρῶν ἐρειφθεὶς ἕζेत' ἀρνείου φόνου,
 κόμην ἀπριξὶ ὄνουσι συλλαβὼν χερσὶ.
 καὶ τὸν μὲν ἦστο πλείστον ἀφθογγος χρόνον·
 312 ἔπειτ' ἐμοὶ τὰ δαίμ' ἐπηπείλησ' ἔπη,
 εἰ μὴ φανοίην πᾶν τὸ συντυχὸν πάθος.
 κἀνήρετ', ἐν τῷ πράγματος κυροῖ ποτέ.
 καὶ γὰρ, φίλοι, δείσασα τοῦξερωγασμένον
 316 ἔλεξα πᾶν, ὅσον περ ἐξηπιστάμην.
 ὁ δ' εὐθύς ἐξώμωξεν οἰμωγὰς λυγράς,
 ἃς οὐ ποτ' αὐτοῦ πρόσθεν εἰσήκουσ' ἐγώ.
 πρὸς γὰρ κακοῦ τε καὶ βαρυψύχου γόους
 320 τοιούσδ' αἰεὶ ποτ' ἀνδρὸς ἐξηγεῖτ' ἔχειν·
 ἀλλ' ἀσφόρητος ὀξέων κωκυμάτων
 ὑπεστέναζε, ταῦρος ὥς, βρυχώμενος.
 νῦν δ' ἐν τοιᾷδε κείμενος κακῇ τύχῃ
 324 ἄσιτος ἀνὴρ, ἄποτος, ἐν μέσοις βοτοῖς
 σιδηροκμήσιν ἥσυχος θακεῖ πεσών.

- 326 καὶ δῆλός ἐστιν ὥς τι δρασείων κακόν.
τοιαῦτα γάρ πως καὶ λέγει κώδύρεται.
- 328 ἀλλ', ὦ φίλοι, τούτων γὰρ οὐνεκ' ἐστάλην,
ἀρήξατ' εἰσελθόντες, εἰ δύνασθ' ἐτι.
φίλων γὰρ οἱ τοιοῖδε νικῶνται λόγοις.
ΧΟΡ. Τέκμησσα, δεινὰ, παῖ Τελεύταντος,
λέγεις
- 332 ἡμῖν, τὸν ἄνδρα διαπεφοιβάσθαι κακοῖς.
ΑΙΑΣ. ἰὼ μοί μοι.
ΤΕΚ. τάχ', ὥς ἔοικε, μᾶλλον· ἢ οὐκ ἠκούσατε
Αἴαντος, οἴαν τήνδε θωύσσει βοήν;
- 336 ΑΙΑΣ. ἰὼ μοί μοι.
ΧΟΡ. ἀνὴρ ἔοικεν ἢ νοσεῖν, ἢ τοῖς πάλαι
νοσήμασι ξυνοῦσι λυπεῖσθαι παρών.
ΑΙΑΣ. ἰὼ παῖ παῖ.
- 340 ΤΕΚ. ὦμοι τάλαιν'· Εὐρύσακες, ἀμφὶ σοὶ
βοᾷ.
τί ποτε μενοινᾷ; ποῦ ποτ' εἶ; τάλαιν' ἐγώ.
ΑΙΑΣ. Τεῦκρον καλῶ. ποῦ Τεῦκρος; ἢ τὸν
εἴσαι
λεηλατήσῃ χρόνον; ἐγὼ δ' ἀπόλλυμαι.
- 344 ΧΟΡ. ἀνὴρ φρονεῖν ἔοικεν. ἀλλ' ἀνοίγετε.
τάχ' ἂν τιν' αἰδῶ κάπ' ἐμοὶ βλέψας λάβοι.
ΤΕΚ. ἰδοῦν, διοίγω· προσβλέπειν δ' ἔξεστί
σοι
τὰ τοῦδε πράγη, καὐτὸς ὥς ἔχων κυρεῖ.
- 348 ΑΙΑΣ. ἰὼ φίλοι ναυβάται, μόνοι ἐμῶν φίλων,
(στρ. ἀ.)
μόνοι ἔτ' ἐμμένοντες ὀρθῶ νόμῳ,
ἴδεσθ' ἐμ' οἷον ἄρτι κῦμα φοινίας ὑπὸ ζάλης
- 352 ἀμφίδρομον κυκλεῖται.
ΧΟΡ. οἴμ', ὥς ἔοικας ὀρθὰ μαρτυρεῖν ἄγαν.
δηλοῖ δὲ τοῦργον ὥς ἀφροντίστως ἔχει.
- 356 ΑΙΑΣ. ἰὼ γένος ναΐας ἀρωγὸν τέχνας,
(ἀντιστρ. ἀ.)
ἄλιον ὃς ἐπέβας ἐλίσσων πλάταν,
360 σέ τοι, σέ τοι μόνον δέδορκα ποιμένων ἔτ' ἄρκος
ὄντ'.
ἀλλά με συνδαΐζον.
ΤΕΚ. εὐφημα φώνει. μὴ κακὸν κακῷ διδοῦς

363 ἄκος πλέον τὸ πῆμα τῆς ἄτης τίθει.

364 ΑΙΑΣ. ὀρᾷς τὸν θρασὺν, τὸν εὐκάρδιον,
(στρ. β').

τὸν ἐν δαίτοις ἄτρεστον μάχαις,
ἐν ἀφόβοις με θηρσὶ δεινὸν χέρας;
οἴμοι γέλωτος, οἷον ὑβρίσθην ἄρα.

368 ΤΕΚ. μῆ, δέσποτ' Αἴας, λίσσομαί σ', αὐδα
τάδε.

ΑΙΑΣ. οὐκ ἐκτός; οὐκ ἄψορρόν ἐκνεμεῖ πόδα;
αἰαῖ αἰαῖ.

372 ΧΟΡ. ὦ πρὸς θεῶν ὕπεικε καὶ φρόνησον εὔ.

ΑΙΑΣ. ὦ δύσμορος, ὃς χερὶ μὲν μεθῆκα τοὺς
ἀλάστορας, (στρ. γ').

ἐν δ' ἐλίκεσσι βουσὶ καὶ κλυτοῖς πεσὼν αἰπο-
λίοις

376 ἐρεμνὸν αἴμ' ἔδευσα.

ΧΟΡ. τί δῆτ' ἂν ἀλγοίης ἐπ' ἐξειργασμένοις;
οὐ γὰρ γένοιτ' ἂν ταῦθ' ὅπως οὐχ ὧδ' ἔχειν.

ΑΙΑΣ. ἰὼ πάνθ' ὀρῶν, ἀπάντων τ' αἶε
(ἀντιστρ. β').

380 κακῶν ὄργανον, τέκνον Λαρτίου,
κακοπινέστατόν τ' ἄλημα στρατοῦ,
ἣ που πολλὸν γέλωθ' ὑφ' ἡδονῆς ἄγεις.

ΧΟΡ. ξὺν τῷ θεῷ πᾶς καὶ γελαῖ κῶδύρεται.

384 ΑΙΑΣ. ἴδοιμ', ἴδοιμι, καίπερ ὧδ' ἀτώμενος.
ἰὼ μοί μοι.

ΤΕΚ. μηδὲν μέγ' εἴπης. οὐχ ὀρᾷς ἴν' εἶ
κακοῦ;

388 ΑΙΑΣ. ὦ Ζεῦ, προγόνων προπάτωρ, πῶς ἂν
τὸν αἰμυλώτατον, (ἀντιστρ. γ').

ἐχθρὸν ἄλημα, τοὺς τε δισσάρχας ὀλέσσας
βασιλῆς,

τέλος θάνοιμι καὐτός.

392 ΤΕΚ. ὅταν κατεύχῃ ταῦθ', ὁμοῦ κάμοι θανεῖν
εὐχόν· τί γὰρ δεῖ ζῆν με σοῦ τεθνηκότος;

ΑΙΑΣ. ἰὼ σκότος, ἐμὸν φάος, (στρ. δ').

ἔρεβος ὧ φαεννότατον, ὥς ἐμοί,

396 ἔλεσθ', ἔλεσθέ μ' οἰκήτορα,

ἔλεσθέ μ'. οὔτε γὰρ θεῶν γένος οὐθ' ἀμερίων

400 ἔτ' ἄξιός βλέπειν τιν' εἰς ὄνησιν ἀνθρώπων.

- 401 ἀλλά μ' ἅ Διὸς
ἀλκίμα θεὸς
ὀλέθριον αἰκίζει.
ποῖ τις οὖν φύγη;
- 404 ποῖ μολῶν μενῶ;
εἰ τὰ μὲν φθίνει, φίλοι, τίσις δ'
ὁμοῦ μ' ἐλᾶ. μῶραις δ' ἄγραις προσκείμεθα,
πᾶς δὲ στρατὸς δίπαλτος ἄν με
- 408 χειρὶ φονεύοι.
TEK. ὦ δυστάλαινα, τοιάδ' ἄνδρα χρήσιμον
φωνεῖν, ἃ πρόσθεν οὔτος οὐκ ἔτλη ποτ' ἄν.
- 412 ΑΙΑΣ. ἰὼ πόροι ἀλὶρρόθοι (ἀντιστρ. δ.)
πάραλά τ' ἄντρα καὶ νέμος ἐπάκτιον,
πολύν, πολύν με δαρὺν τε δὴ
κατείχετ' ἀμφὶ Τροίαν χρόνον· ἀλλ' οὐκ ἔτι μ',
οὐκ
- 416 ἔτ' ἀμπνοὰς ἔχοντα. τοῦτό τις φρονῶν ἴστω.
ὦ Σκαμάνδριοι
γείτονες ῥοαί,
420 εὐφρονες Ἀργείοις,
οὐκ ἔτ' ἄνδρα μὴ
τόνδ' ἴδῃτ', ἔπος
- 424 ἐξερέω μέγ', οἷον οὔτινα
Τροία στρατοῦ δέρχθη χθονὸς μολόντ' ἀπὸ
Ἑλλανίδος· τανῦν δ' ἄτιμος
ὥδε πρόκειμαι.
- 428 ΧΟΡ. οὔτοι σ' ἀπείργειν οὔθ' ὅπως ἐῷ λέγειν
ἔχω, κακοῖς τοιοῖςδε συμπεπτωκότα.
ΑΙΑΣ. αἰαῖ· τίς ἄν ποτ' ᾤεθ' ὥδ' ἐπώνυμον
τοῦμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;
432 νῦν γὰρ πάρεστι καὶ δις αἰάζειν ἐμοὶ
καὶ τρίς· τοιούτοις γὰρ κακοῖς ἐντυγχάνω·
ὅτου πατὴρ μὲν τῆσδ' ἀπ' Ἰδαίας χθονὸς
τὰ πρῶτα καλλιστεῖ ἄριστεύσας στρατοῦ
- 436 πρὸς οἶκον ἦλθε πᾶσαν εὐκλειαν φέρων·
ἐγὼ δ' ὁ κείνου παῖς, τὸν αὐτὸν ἐς τόπον
Τροίας ἐπελθὼν οὐκ ἐλάσσονι σθένει,
οὐδ' ἔργα μείω χειρὸς ἀρκέσας ἐμῆς,
- 440 ἄτιμος Ἀργείοισιν ὥδ' ἀπόλλυμαι.
καίτοι τοσοῦτόν γ' ἐξεπίστασθαι δοκῶ,

- 442 εἰ ζῶν Ἀχιλλεὺς τῶν ὅπλων τῶν ὧν πέρι
 κρίνειν ἔμελλε κράτος ἀριστείας τινί,
 444 οὐκ ἂν τις αὐτ' ἔμαρψεν ἄλλος ἀντ' ἐμοῦ.
 νῦν δ' αὐτ' Ἀτρεΐδαι φωτὶ παντουργῷ φρένας
 ἔπραξαν, ἀνδρὸς τοῦδ' ἀπώσαντες κράτη.
 448 κεῖ μὴ τόδ' ὄμμα καὶ φρένες διάστροφοι
 γνώμης ἀπῆξαν τῆς ἐμῆς, οὐκ ἂν ποτε
 δίκην κατ' ἄλλον φωτὸς ὧδ' ἐψήφισαν.
 νῦν δ' ἡ Διὸς γοργῶπις ἀδάματος θεὰ
 ἦδη μ' ἐπ' αὐτοῖς χεῖρ' ἐπεντύνοντ' ἐμῇν
 452 ἔσφηλεν, ἐμβαλοῦσα λυσσώδη νόσον,
 ὥστ' ἐν τοιοῖσδε χεῖρας αἰμάξαι βοτοῖς·
 κτεῖνοι δ' ἐπεγγελῶσιν ἐκπεφευγότες,
 ἐμοῦ μὲν οὐχ ἐκόντος· εἰ δέ τις θεῶν
 456 βλάπτοι, φύγοι τᾶν χῶ κακὸς τὸν κρείσσονα.
 καὶ νῦν τί χρὴ δρᾶν; ὅστις ἐμφανῶς θεοῖς
 ἐχθαίρομαι, μισεῖ δέ μ' Ἑλλήνων στρατός,
 ἔχθει δὲ Τροία πᾶσα καὶ πεδία τάδε.
 460 πότερα πρὸς οἴκους, ναυλόχους λιπὼν ἔδρας
 μόνους τ' Ἀτρεΐδας, πέλαγος Αἰγαῖον περῶ;
 καὶ ποῖον ὄμμα πατρὶ δηλώσω φανείς
 Τελαμῶνι; πῶς με τλήσεται ποτ' εἰσιδεῖν
 464 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ,
 ὧν αὐτὸς ἔσχε στέφανον εὐκλείας μέγαν;
 οὐκ ἔστι τοῦργον τλητόν. ἀλλὰ δῆτ' ἰὼν
 πρὸς ἔρυμα Τρώων, ξυμπεσὼν μόνος μόνους
 468 καὶ δρωῖν τι χρηστὸν, εἴτα λοίσθιον θάνω;
 ἀλλ' ὠδὲ γ' Ἀτρεΐδας ἂν εὐφράναιμί που.
 οὐκ ἔστι ταῦτα. πείρά τις ζητητέα
 τοιάδ', ἀφ' ἧς γέροντι δηλώσω πατρὶ
 472 μὴ τοι φύσιν γ' ἄσπλαγχνος ἐκ κείνου γεγώς.
 αἰσχροὺς γὰρ ἄνδρα τοῦ μακροῦ χρῆζειν βίου,
 κακοῖσιν ὅστις μηδὲν ἐξαλλάσσεται.
 τί γὰρ παρ' ἡμαρ ἡμέρα τέρπειν ἔχει
 476 προσθεῖσα κἀναθεῖσα τοῦ γε κατθανεῖν;
 οὐκ ἂν πριαίμην οὐδενὸς λόγου βροτόν,
 ὅστις κεναῖσιν ἐλπίσιν θερμαίνεται.
 ἀλλ' ἢ καλῶς ζῆν, ἢ καλῶς τεθνηκέναι
 480 τὸν εὐγενῆ χρή. πάντ' ἀκήκοας λόγον.
 ΧΟΡ. οὐδέεις ἐρεῖ ποθ', ὥς ὑπόβλητον λόγον,

- 482 Αἴας, ἔλεξας, ἀλλὰ τῆς σαυτοῦ φρενός.
 παῦσαι γε μέντοι καὶ δὸς ἀνδράσιν φίλοις
 484 γνῶμης κρατῆσαι τάσδε φροντίδας μεθείς.
 ΤΕΚ. ὦ δέσποτ' Αἴας, τῆς ἀναγκαίας τύχης
 οὐκ ἔστιν οὐδὲν μείζον ἀνθρώποις κακόν.
 ἐγὼ δ' ἐλευθέρου μὲν ἐξέφυν πατρός,
 488 εἴπερ τινὸς σθένοντος ἐν πλούτῳ Φρυγῶν·
 νῦν δ' εἰμὶ δούλη. θεοῖς γὰρ ὦδ' ἔδοξέ που
 καὶ σῇ μάλιστα χειρί. τοιγαροῦν, ἐπεὶ
 τὸ σὸν λέχος ξυνῆλθον, εὖ φρονῶ τὰ σά.
 492 καὶ σ' ἀντιάζω πρὸς τ' ἐφεστίου Διὸς
 εὐνῆς τε τῆς σῆς, ἣ συνηλλάχθης ἐμοί,
 μή μ' ἀξιώσης βάξιν ἀλγεινὴν λαβεῖν
 τῶν σῶν ὑπ' ἐχθρῶν, χειρίαν ἀφείς τινί.
 496 εἰ γὰρ θάνῃς σὺ καὶ τελευτήσας φανῇς,
 ταύτη νόμιζε καμὲ τῇ τόθ' ἡμέρᾳ
 βία ξυναρπασθεῖσαν Ἀργείων ὑπο
 ξύν παιδί τῷ σῷ δουλίαν ἔξειν τροφήν.
 500 καὶ τις πικρὸν πρόσφθεγμα δεσποτῶν ἐρεῖ
 λόγοις ἰάπτων, ἴδετε τὴν ὁμευνέτιν
 Αἴαντος, ὃς μέγιστον ἴσχυσε στρατοῦ,
 οἷας λατρείας ἀνθ' ὅσου ζήλου τρέφει.
 504 τοιαῦτ' ἐρεῖ τις. καμὲ μὲν δαίμων ἐλᾷ,
 σοὶ δ' αἰσχροὶ τᾶπη ταῦτα καὶ τῷ σῷ γένει.
 ἀλλ' αἰδέσθαι μὲν πατέρα τὸν σὸν ἐν λυγρῷ
 γῆραι προλείπων, αἰδέσθαι δὲ μητέρα,
 508 πολλῶν ἐτῶν κληροῦχοι, ἣ σε πολλακίς
 θεοῖς ἀράται ζῶντα πρὸς δόμους μολεῖν·
 οἴκτειρε δ', ὦναξ, παῖδα τὸν σὸν, εἰ νέας
 τροφῆς στερηθεῖς σοῦ διοίσεται μόνος
 512 ὑπ' ὀρφανιστῶν μὴ φίλων, ὅσον κακὸν
 κείνῳ τε κάμοι τοῦθ', ὅταν θάνῃς, νεμεῖς.
 ἐμοὶ γὰρ οὐκ ἔτ' ἔστιν εἰς ὃ τι βλέπω,
 πλὴν σοῦ. σὺ γάρ μοι πατρίδ' ἦστωσας δορί,
 516 καὶ μητέρ' ἄλλη μοῖρα τὸν φύσαντά τε
 καθεῖλεν Ἀίδου θανασίμους οἰκήτορας.
 τίς δῆτ' ἐμοὶ γένοιτ' ἂν ἀντὶ σοῦ πατρίς;
 τίς πλοῦτος; ἐν σοὶ πᾶσ' ἔγωγε σῶζομαι.
 520 ἀλλ' ἴσχε κάμου μνηστίν. ἀνδρί τοι χρεῶν
 μνήμην προσεῖναι, τερπνὸν εἶ τί που πάθοι.

522 χάρις χάριν γάρ ἐστιν ἡ τίκτους' αἶ.
 οὔτου δ' ἀπορρεῖ μνηστis εὖ πεπονθότος,

524 οὐκ ἂν γένοιτ' ἔθ' οὔτος εὐγενῆς ἀνὴρ.
 ΧΟΡ. Αἴας, ἔχειν σ' ἂν οἶκτον, ὥς κα' γῶ,

φρενὶ
 θέλοιμ' ἄν· αἰνοίης γὰρ ἂν τὰ τῆσδ' ἔπη.

ΑΙΑΣ. καὶ κάρτ' ἐπαίνου τεύζεται πρὸς γοῦν
 ἔμοῦ,

528 εἰάν μόνον τὸ ταχθεὶν εὖ τολμᾷ τελεῖν.

ΤΕΚ. ἀλλ', ὦ φίλ' Αἴας, πάντ' ἔγωγε πείσο-
 μαι.

ΑΙΑΣ. κόμιζέ νῦν μοι παῖδα τὸν ἐμὸν, ὥς
 ἴδω.

ΤΕΚ. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην.

532 ΑΙΑΣ. ἐν τοῖσδε τοῖς κακοῖσιν, ἦ τί μοι
 λέγεις;

ΤΕΚ. μὴ σοί γέ που δύστηνος ἀντήσας
 θάνοι.

ΑΙΑΣ. πρέπον γέ τᾶν ἦν δαίμονος τοῦμοῦ
 τόδε.

ΤΕΚ. ἀλλ' οὖν ἐγὼ 'φύλαξα τοῦτό γ' ἀρκέ-
 σαι.

536 ΑΙΑΣ. ἐπήνεσ' ἔργον καὶ πρόνοιαν, ἦν
 ἔθου.

ΤΕΚ. τί δῆτ' ἂν ὥς ἐκ τῶνδ' ἂν ὠφελοῖμί
 σε;

ΑΙΑΣ. δός μοι προσειπεῖν αὐτὸν ἐμφανῇ τ'
 ἰδεῖν.

ΤΕΚ. καὶ μὴν πέλας γε προσπόλοις φυλάσ-
 σεται.

540 ΑΙΑΣ. τί δῆτα μέλλει μὴ οὐ παρουσίαν
 ἔχειν;

ΤΕΚ. ὦ παῖ, πατήρ καλεῖ σε. δεῦρο προσ-
 πόλων

ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων κυρεῖς.

ΑΙΑΣ. ἔρποντι φωνεῖς, ἦ λελειμμένῳ λόγων;

544 ΤΕΚ. καὶ δὴ κομίζει προσπόλων ὅδ' ἐγγύθεν.

ΑΙΑΣ. αἶρ' αὐτὸν, αἶρε δεῦρο. ταρβήσει γὰρ
 οὐ

νεοσφαγῇ που τόνδε προσλεύσσω φόνον,

- 547 εἵπερ δικαίως ἔστ' ἐμὸς τὰ πατρόθεν.
 548 ἀλλ' αὐτίκ' ὥφιοις αὐτὸν ἐν νόμοις πατρὸς
 δεῖ πωλοδαμνεῖν καὶ ἱσομοιοῦσθαι φύσιν.
 ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος,
 τὰ δ' ἄλλ' ὅμοιος· καὶ γένοι' ἂν οὐ κακός.
 552 καίτοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω,
 ὁθύνεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν.
 ἐν τῷ φρονεῖν γὰρ μηδὲν ἡδιστος βίος,
 ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης.
 556 ὅταν δ' ἴκη πρὸς τοῦτο, δεῖ σ' ὅπως πατρὸς
 δείξεις ἐν ἐχθροῖς, οἷος ἐξ οἴου τράφης.
 τέως δὲ κούφοις πνεύμασιν βόσκου, νέαν
 ψυχὴν ἀτάλλων, μητρί τῇδε χαρμονήν.
 560 οὗτοι σ' Ἀχαιῶν, οἶδα, μή τις ὑβρίσῃ
 στυγναῖσι λώβαις, οὐδὲ χωρὶς ὄντ' ἐμοῦ.
 τοῖον πυλωρὸν φύλακα Τεῦκρον ἀμφὶ σοι
 λείψω, τροφῆς ἄοκνον ἔμπα, κεῖ τανῦν
 564 τηλωπὸς οἶχνηϊ, δυσμενῶν θήραν ἔχων.
 ἀλλ', ἄνδρες ἀπιστῆρες, ἐνάλιος λείως,
 ὑμῖν τε κοινὴν τήνδ' ἐπισκῆπτω χάριν,
 κείνῳ τ' ἐμὴν ἀγγείλατ' ἐντολήν, ὅπως
 568 τὸν παῖδα τόνδε πρὸς δόμους ἐμοὺς ἄγων
 Τελαμῶνι δείξει μητρί τ', Ἐριβοῖά λέγω,
 ὥς σφιν γένηται γηροβοσκὸς εἰσαεῖ,
 ἔστ' ἂν μυχοὺς κίχῃσι τοῦ κάτω θεοῦ.
 572 καὶ τὰμὰ τεύχη μήτ' ἀγωνάρχαι τινὲς
 θήσουσ' Ἀχαιοῖς, μήθ' ὁ λυμεὼν ἐμός.
 ἀλλ' αὐτό μοι σὺ, παῖ, λαβὼν, ἐπώνυμον,
 Εὐρύσακες, ἴσχε διὰ πολυῖν ῥάφον στρέφων
 576 πόρπακος, ἐπτάβοιον ἄρρηκτον σάκος·
 τὰ δ' ἄλλα τεύχη κοῖν' ἐμοὶ τεθάψεται.
 ἀλλ' ὥς τάχος τὸν παῖδα τόνδ' ἤδη δέχου,
 καὶ δῶμα πάκτου, μηδ' ἐπισκῆνους γόους
 580 δάκρυε, κάρτα τοι φιλοῖκτιστον γυνή.
 πύκαζε θᾶσσον. οὐ πρὸς ἱατροῦ σοφοῦ
 θρηνεῖν ἐπιδὰς πρὸς τομῶντι πῆματι.
 ΧΟΡ. δέδοικ' ἀκούων τήνδε τὴν προθυμίαν.
 584 οὐ γάρ μ' ἀρέσκει γλῶσσά σου τεθηγμένη.
 ΤΕΚ. ὦ δέσποτ' Αἴας, τί ποτε δρασείεις
 φρενί;

586 ΑΙΑΣ. μὴ κρῖνε, μὴ ἔξεταζε. σωφρονεῖν κα-
λόν.

ΤΕΚ. οἴμ' ὥς ἄθυμῳ· καί σε πρὸς τοῦ σοῦ
τέκνου

588 καὶ θεῶν ἱκνοῦμαι, μὴ προδοὺς ἡμας γένη.

ΑΙΑΣ. ἄγαν γε λυπεῖς. οὐ κάτοισθ', ἐγὼ
θεοῖς

ὥς οὐδὲν ἀρκεῖν εἴμ' ὀφειλέτης ἔτι;

ΤΕΚ. εὐφημα φώνει.

592 ΑΙΑΣ. τοῖς ἀκούουσιν λέγε.

ΤΕΚ. σὺ δ' οὐχὶ πείσει;

ΑΙΑΣ. πόλλ' ἄγαν ἤδη θροεῖς.

ΤΕΚ. ταρβῶ γὰρ, ὦναξ.

ΑΙΑΣ. οὐ ξυνέρξεθ' ὥς τάχος;

ΤΕΚ. πρὸς θεῶν, μαλάσσου.

ΑΙΑΣ. μωρά μοι δοκεῖς φρονεῖν,

εἰ τοῦμόν ἦθος ἄρτι παιδεύειν νοεῖς.

596 ΧΟΡ. ὦ κλεινὰ Σαλαμῖς, σὺ μέν πον ναίεις
ἀλίπλακτος εὐδαίμων, (στρ. α.)

πᾶσιν περίφαντος αἰεί·

600 ἐγὼ δ' ὁ τλάμων παλαιὸς ἀφ' οὗ χρόνος

Ἰδαῖα μίμνω λειμώνια πίσε', ἀλγέων

604 ἀνήριθμος αἰὲν εὐνῶμα

χρόνῳ τρυχόμενος,

κακὰν ἐλπίδ' ἔχων

ἔτι μέ ποτ' ἀνύσειν

608 τὸν ἀπότροπον αἰδηλὸν Ἄιδαν.

καί μοι δυσθεράπευτος Αἴας ξύνεστιν ἔφεδρος,

ὦμοι μοι,

(ἀντιστρ. α.)

θείᾳ μανίᾳ ξύναυλος·

612 ὃν ἐξεπέμψω πρὶν δὴ ποτε θουρίῳ

κρατοῦντ' ἐν Ἀρεῖ· νῦν δ' αὖ φρενὸς οἰοβώτας

φίλοις μέγα πένθος εὖρηται.

616 τὰ πρὶν δ' ἔργα χεροῖν

μεγίστας ἀρετᾶς

620 ἄφιλα παρ' ἀφίλοις

ἔπεσ' ἔπεσε μελέοις Ἀτρεΐδαις.

624 ἣ πον παλαιᾷ μὲν ἔντροφος ἀμέρα (στρ. β')

λευκῇ τε γήρᾳ μάτηρ νιν ὅταν νοσοῦντα

φρενομόρως ἀκούσῃ,

- 628 αἴλινον αἴλινον,
οὐδ' οἰκτρᾶς γόον ὄρνιθος ἀηδοῦς
596—608.=609—621.
622—634.=635—645.
ἥσει δύσμορος, ἀλλ' ὄξυτόνους μὲν ᾤδας
632 θρηνήσῃ, χερύπληκτοι δ'
ἐν στέρνοισι πεσοῦνται
δοῦποι καὶ πολιάς ἄμυγμα χαίτας.
κρείσσων γὰρ Ἄϊδα κεύθων ὁ νοσῶν μάταν,
(ἀντιστρ. β'.)
- 636 ὃς ἐκ πατρώας ἥκων γενεᾶς ἄριστος
πολυπόνων Ἀχαιῶν,
οὐκ ἔτι συντρόφοις
640 ὀργαῖς ἔμπεδος, ἀλλ' ἐκτὸς ὀμιλεῖ.
ὦ τλάμων πάτερ, οἶαν σε μένει πυθέσθαι
παιδὸς δύσφορον ἄταν,
644 ἂν οὐπω τις ἔθρεψεν
αἰὼν Αἰακιδᾶν ἄτερθε τοῦδε.
ΑἴΑΣ. ἄπανθ' ὁ μακρὸς κἀναρίθμητος χρόνος
φύει τ' ἄδηλα καὶ φανέντα κρύπτεται·
648 κοῦκ ἔστ' ἄελπτον οὐδέν, ἀλλ' ἀλίσκεται
χῶ δεινὸς ὄρκος καὶ περισκελεῖς φρένες.
κἀγὼ γάρ, ὃς τὰ δειν' ἐκαρτέρουν τότε,
βαφῇ σίδηρος ὥς ἐθελύνθην στόμα
652 πρὸς τῆσδε τῆς γυναικός· οἰκτεῖρω δέ νιν
χήραν παρ' ἐχθροῖς παῖδά τ' ὀρφανὸν λιπεῖν.
ἀλλ' εἴμι πρὸς τε λοντρὰ καὶ παρακτίους
λειμῶνας, ὥς ἂν λύμαθ' ἀγνίσας ἐμὰ
656 μῆνιν βαρεῖαν ἐξαλύξωμαι θεᾶς·
μολῶν τε χῶρον ἐνθ' ἂν ἀστιβῇ κίχῳ,
κρύψω τόδ' ἔγχος τοῦμόν, ἐχθιστον βελῶν,
γαίας ὀρύξας ἐνθα μή τις ὄψεται·
660 ἀλλ' αὐτὸ νύξ' Ἄϊδης τε σφάζόντων κάτω.
ἐγὼ γὰρ ἐξ οὗ χειρὶ τοῦτ' ἐδεξάμην
παρ' Ἐκτορος δῶρημα δυσμενεστάτου,
οὐπω τι κεδνὸν ἔσχον Ἀργείων πάρα.
664 ἀλλ' ἔστ' ἀληθῆς ἡ βροτῶν παροιμία,
ἐχθρῶν ἄδωρα δῶρα κοῦκ ὀνήσιμα.
τοιγὰρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς
εἵκειν, μαθησόμεσθα δ' Ἀτρείδας σέβειν.

- 668 ἄρχοντές εἰσιν, ὥσθ' ὑπεικτέον. τί μή ;
καὶ γὰρ τὰ δεινὰ καὶ τὰ καρτερώτατα
τιμαῖς ὑπέικει· τοῦτο μὲν νιφοστιβεῖς
χειμῶνες ἐκχωροῦσιν εὐκάρπῳ θέρει·
672 ἐξίσταται δὲ νυκτὸς αἰανῆς κύκλος
τῇ λευκοπώλῳ φέγγος ἡμέρα φλέγειν·
δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε
στένοντα πόντον· ἐν δ' ὁ παγκρατῆς ὕπνος
676 λύει πεδῆσας, οὐδ' αἰὲ λαβὼν ἔχει.
ἡμεῖς δὲ πῶς οὐ γνωσόμεσθα σωφρονεῖν ;
ἐγὼ δ', ἐπίσταμαι γὰρ ἀρτίως, ὅτι
ὃ τ' ἐχθρὸς ἡμῖν ἐς τοσόνδ' ἐχθαρτέος,
680 ὥς καὶ φιλήσων αὐθις, ἕς τε τὸν φίλον
τοσαύτ' ὑπουργῶν ὠφελεῖν βουλήσομαι,
ὥς αἰὲν οὐ μενοῦντα. τοῖς πολλοῖσι γὰρ
βροτῶν ἄπιστός ἐσθ' ἑταιρείας λιμὴν.
684 ἀλλ' ἀμφὶ μὲν τούτοισιν εὖ σχήσει· σὺ δὲ
ἔσω θεοῖς ἐλθοῦσα διὰ τέλους, γύναι,
εὖχου τελεῖσθαι τοῦμὸν ὦν ἐρᾷ κέαρ.
ὑμεῖς θ', ἑταῖροι, τὰντὰ τῇδέ μοι τάδε
688 τιμᾶτε, Τεύκρῳ τ', ἣν μόλῃ, σημήνατε
μέλειν μὲν ἡμῶν, εὐνοεῖν δ' ὑμῖν ἅμα.
ἐγὼ γὰρ εἴμ' ἐκείσ', ὅποι πορευτέον·
ὑμεῖς δ' ἂ φράζω δρᾶτε, καὶ τάχ' ἂν μ' ἴσως
692 πύθοισθε, κεῖ νῦν δυστυχῶ, σεσφσμένον.
ΧΟΡ. Ἐφριξ' ἔρωτι, περιχαρῆς δ' ἀνεπτό-
μαν. (στρ.)
ἰὼ ἰὼ Πάν, Πάν,
ὦ Πάν, Πὰν ἀλίπλαγκτε Κυλλανίας χιονοκτύπου
696 πετραίας ἀπὸ δειράδος
φάνηθ', ὦ θεῶν χοροποῖ ἄναξ,
700 ὅπως μοι Νύσια Κνώσσι' ὀρχήματ' αὐτοδαῖ
ξυνῶν ἰάψης.
νῦν γὰρ ἐμοὶ μέλει χορεῦσαι.
'Ικαρίων δ' ὑπὲρ πελαγέων μολῶν ἄναξ Ἀπόλ-
λων
704 ὁ Δάλιος εὐγνωστος
ἐμοὶ ξυνεῖη διὰ παντὸς εὐφρων.
ἔλυσεν αἰνὸν ἄχος ἀπ' ὀμμάτων Ἄρης. (ἀντιστρ.)
708 ἰὼ ἰώ. νῦν αὖ,

- 709 νῦν, ὦ Ζεῦ, πάρα λευκὸν εὐάμερον πελάσαι φάος
 θοᾶν ὠκυάλων νεῶν,
 ὅτ' Αἴας λαθίπονος πάλιν,
 712 θεῶν δ' αὖ πάνθ' ὅσα θέσμι' ἐξήνυσ' εὐνομίᾳ σέ-
 βων μεγίστα.
 πάνθ' ὁ μέγας χρόνος μαραίνει,
 κούδεν ἀναύδατον φατίσαιμ' ἄν, εὐτέ γ' ἐξ
 ἀέλπτων
 716 Αἴας μετανεγνώσθη
 θυμοῦ τ' Ἀτρείδαις μεγάλων τε νεικῶν.

ΑΓΓΕΛΟΣ.

- * Ἄνδρες φίλοι, τὸ πρῶτον ἀγγεῖλαι θέλω,
 720 Τεῦκρος πάρεστιν ἄρτι Μυσίων ἀπὸ
 κρημνῶν· μέσον δὲ προσμολῶν στρατήγιον
 κυδάζεται τοῖς πᾶσιν Ἀργείοις ὁμοῦ.
 στείχοντα γὰρ πρόσωθεν αὐτὸν ἐν κύκλῳ
 724 μαθόντες ἀμφέστησαν, εἴτ' ὀνειδέσιν
 ἤρασσον ἐνθεν κἄνθεν οὔτις ἔσθ' ὅς οὔ,
 τὸν τοῦ μανέντος κάπιβουλευτοῦ στρατοῦ
 ξύναιμον ἀποκαλοῦντες, ὥς οὐκ ἀρκέσοι
 728 τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανεῖν.
 ὥστ' εἰς τοσοῦτον ἤλθον, ὥστε καὶ χεροῖν
 κολεῶν ἐρυστὰ διεπεραιώθη ξίφη.
 λίγγει δ' ἔρις δραμοῦσα τοῦ προσωτάτῳ
 732 ἀνδρῶν γερόντων ἐν ξυναλλαγῇ λόγου.
 ἀλλ' ἡμιν Αἴας ποῦ 'στιν, ὥς φράσω τάδε ;
 τοῖς κυρίοις γὰρ πάντα χρὴ δηλοῦν λόγον.

ΧΟΡ. οὐκ ἔνδον, ἀλλὰ φρουδὸς ἀρτίως,
 νέας

- 736 βουλὰς νέοισιν ἐγκαταζεύξας τρόποις.

ΑΓ. ἰοῦ ἰοῦ.

βραδεῖαν ἡμας ἄρ' ὁ τήνδε τὴν ὁδὸν
 πέμπων ἐπεμψεν, ἢ 'φάνην ἐγὼ βραδύς.

- 740 ΧΟΡ. τί δ' ἐστὶ χρεῖας τῇσδ' ὑπεσπανισμένον ;
 ΑΓ. τὸν ἄνδρ' ἀπηύδα Τεῦκρος ἔνδοθεν στέ-
 γης

μὴ ἔω παρήκειν, πρὶν παρὼν αὐτὸς τύχοι.

ΧΟΡ. ἀλλ' οἴχεται τοι, πρὸς τὸ κέρδιστον
 τραπεῖς

744 γνώμης, θεοῖσιν ὥς καταλλαχθῇ χόλου.

ΑΓ. ταῦτ' ἐστὶ τᾶπη μωρίας πολλῆς πλέα,
εἴπερ τι Κάλχας εὖ φρονῶν μαντεύεται.

ΧΟΡ. ποῖον; τί δ' εἰδῶς τοῦδε πράγματος
πάρει;

748 ΑΓ. τοσοῦτον οἶδα καὶ παρῶν ἐτύγχανον.

ἐκ γὰρ ξυνέδρου καὶ τυραννικοῦ κύκλου
Κάλχας μεταστὰς οἷος Ἀτρειδῶν δίχα,
ἐς χεῖρα Τεύκρου δεξιὰν φιλοφρόνως

752 θεῖς εἶπε καπέσκηψε, παντοία τέχνη
εἴρξαι κατ' ἡμαρ τοῦμφανές τὸ νῦν τόδε
Αἴανθ' ὑπὸ σκηναῖσι, μηδ' ἀφέντ' ἔαν,
εἰ ζῶντ' ἐκείνον εἰσιδεῖν θέλοι ποτέ.

756 ἔλᾳ γὰρ αὐτὸν τῇδ' ἔθ' ἡμέρα μόνῃ
δίας Ἀθάνας μῆνις, ὥς ἔφη λέγων.

τὰ γὰρ περισσὰ κἀνόνητα σώματα
πίπτειν βαρεῖαις πρὸς θεῶν δυσπραξίαις

760 ἔφασχ' ὁ μάντις, ὅστις ἀνθρώπου φύσιν
βλαστῶν ἔπειτα μὴ κατ' ἄνθρωπον φρονῇ.
κεῖνος δ' ἀπ' οἴκων εὐθὺς ἐξορμώμενος
ἄνους καλῶς λέγοντος εὐρέθη πατρός.

764 ὁ μὲν γὰρ αὐτὸν ἐννέπει, τέκνον, δορὶ
βούλου κρατεῖν μὲν, σὺν θεῷ δ' αἰεὶ κρατεῖν.

ὁ δ' ὑψικόμπως κἀφρόνως ἡμίψατο,
πάτερ, θεοῖς μὲν κἂν ὁ μηδὲν ὦν ὁμοῦ

768 κράτος κατακτήσαιτ'. ἐγὼ δὲ καὶ δίχα
κείνων πέποιθα τοῦτ' ἐπισπάσειν κλέος.

τοσόνδ' ἐκόμπει μῦθον. εἶτα δεῦτερον
δίας Ἀθάνας, ἥνικ' ὀτρύνουσά νιν

772 ἠνδᾶτ' ἐπ' ἐχθροῖς χεῖρα φοινίαν τρέπειν,
τότ' ἀντιφωνεῖ δεινὸν ἄρρητόν τ' ἔπος·
ἄνασσα, τοῖς ἄλλοισιν Ἀργείων πέλας
ἴστω, καθ' ἡμᾶς δ' οὐποτ' ἐκρήξει μάχη.

776 τοιοῖσδέ τοι λόγοισιν ἀστεργῇ θεᾷς
ἐκτήσατ' ὀργήν, οὐ κατ' ἄνθρωπον φρονῶν.
ἀλλ' εἴπερ ἐστὶ τῇδε θῆμέρα, τάχ' ἂν
γενοίμεθ' αὐτοῦ σὺν θεῷ σωτήριοι.

780 τοσαῦθ' ὁ μάντις εἶφ'. ὁ δ' εὐθὺς ἐξ ἔδρας
πέμπει με σοὶ φέροντα τάσδ' ἐπιστολὰς
Τεῦκρος φυλάσσειν. εἰ δ' ἀπεστερήμεθα,

783 οὐκ ἔστιν ἀνὴρ κεῖνος, εἰ Κάλχας σοφός.

784 ΧΟΡ. ὦ δαίτα Τέκμησσα, δύσμορον γένος,
ὄρα μολοῦσα τόνδ' ὅποι' ἔπη θροεῖ.
Ξυρεῖ γὰρ ἐν χοῳ τοῦτο μὴ χαίρειν τινά.

ΤΕΚ. τί μ' αὖ τάλαιναν, ἀρτίως πεπανμένην
788 κακῶν ἀτρύτων, ἐξ ἔδρας ἀνίστατε;

ΧΟΡ. τοῦδ' εἰσάκουε τάνδρὸς, ὡς ἦκει φέρων
Αἴαντος ἡμῖν πρᾶξιν, ἣν ἤλγησ' ἐγώ.

ΤΕΚ. οἴμοι, τί φής, ὠνθρωπε; μῶν ὁλώ-
λαμεν;

792 ΑΓ. οὐκ οἶδα τὴν σὴν πρᾶξιν, Αἴαντος δ'
ὅτι,

θυραῖος εἶπερ ἐστίν, οὐ θαρσῶ πέρι.

ΤΕΚ. καὶ μὴν θυραῖος, ὥστε μ' ὠδίνειν τί
φής.

ΑΓ. ἐκεῖνον εἶργειν Τεῦκρος ἐξεφίεται

796 σκηνηῆς ὕπαυλον, μηδ' ἀφίεναι μόνον.

ΤΕΚ. ποῦ δ' ἔστι Τεῦκρος, κάπῃ τῷ λέγει
τάδε;

ΑΓ. πάρεστ' ἐκεῖνος ἄρτι· τήνδε δ' ἐξοδὸν
ὀλεθρίαν Αἴαντος ἐλπίζει φέρειν.

800 ΤΕΚ. οἴμοι τάλαινα, τοῦ ποτ' ἀνθρώπων
μαθών;

ΑΓ. τοῦ Θεστορείου μάντεως, καθ' ἡμέραν
τὴν νῦν ὅτ' αὐτῷ θάνατον ἐξοδος φέρει.

ΤΕΚ. οἱ ἄγῳ, φίλοι, πρόσσητ' ἀναγκαίης
τύχης,

804 καὶ σπεύσαθ', οἱ μὲν Τεῦκρον ἐν τάχει μολεῖν,
οἱ δ' ἐσπέρους ἀγκῶνας, οἱ δ' ἀντηλίους
ζητεῖτ' ἰόντες τάνδρὸς ἐξοδὸν κακὴν.

ἔγνωκα γὰρ δὴ φωτὸς ἡπατημένη

808 καὶ τῆς παλαιᾶς χάριτος ἐκβεβλημένη.

οἴμοι, τί δράσω, τέκνον; οὐχ ἰδρυτέον.

ἀλλ' εἶμι καὶ γὼ κείσ' ὅποιπερ ἂν σθένω.

χωρῶμεν, ἐγκονῶμεν, οὐχ ἔδρας ἀκμή,

812 σφάζειν θέλοντες ἄνδρ', ὃς ἂν σπύδῃ θανεῖν.

ΧΟΡ. χωρεῖν ἔτοιμος, κοῦ λόγῳ δεῖξω μόνον.

τάχος γὰρ ἔργου καὶ ποδῶν ἅμ' ἔψεται.

ΑΙΑΣ. Ὁ μὲν σφαγεὺς ἔστηκεν ἢ τομώτατος

816 γένοιτ' ἂν, εἴ τῃ καὶ λογιζέσθαι σχολή,

- 817 δῶρον μὲν ἀνδρὸς Ἑκτορος ξένων ἐμοὶ
 μάλιστα μισηθέντος, ἐχθίστου θ' ὄρα·ν.
 πέπηγε δ' ἐν γῇ πολεμία τῇ Τριφάδι,
 820 σιδηροβρῶτι θηγάνῃ νεηκονής·
 ἔπηξα δ' αὐτὸν εὖ περιστείλας ἐγώ,
 εὐνοούστατον τῷδ' ἀνδρὶ διὰ τάχους θανεῖν.
 οὕτω μὲν εὐσκευοῦμεν· ἐκ δὲ τῶνδ' ἐμοὶ
 824 σὺ πρῶτος, ὦ Ζεῦ, καὶ γὰρ εἰκός, ἄρκεσον.
 αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν.
 πέμψον τιν' ἡμῖν ἄγγελον, κακὴν φάτιν
 Τεύκρῳ φέροντα, πρῶτος ὧς με βαστάσῃ
 828 πεπτῶτα τῷδε περὶ νευρῶν τ' ἔξφει,
 καὶ μὴ πρὸς ἐχθρῶν τοῦ κατοπτευθεὶς πάρος
 ῥιφθῶ κυσὶν πρόβλητος οἰωνοῖς θ' ἔλωρ.
 τοσαῦτά σ', ὦ Ζεῦ, προστρέπω· καλῷ δ' ἅμα
 832 πομπαῖον Ἑρμῆν χθόνιον, εὖ με κοιμίσει,
 ξὺν ἀσφαδάσῳ καὶ ταχεῖ πηδήματι
 πλευρὰν διαρρήξαντα τῷδε φασγάνῳ.
 καλῷ δ' ἀρωγούς τὰς αἰετὲς παρθέτους
 836 αἰετὶ δ' ὀρώσας πάντα τὰν βροτοῖς πάθη,
 σεμνὰς Ἑρινὺς τανύποδας, μαθεῖν ἐμὲ
 πρὸς τῶν Ἀτρειδῶν ὡς διόλλυμαι τάλας,
 καὶ σφας κακοὺς κάκιστα καὶ πανωλέθρους
 840 ξυναρπάσειαν, ὥσπερ εἰσορῶσ' ἐμὲ
 αὐτοσφαγῇ πίπτοντα, τὼς αὐτοσφαγεῖς
 πρὸς τῶν φιλίστων ἐγγόνων ὀλοῖατο.
 ἴτ', ὦ ταχεῖαι ποίνιμοί τ' Ἑρινύες,
 844 γεύεσθε, μὴ φείδεσθε πανδήμου στρατοῦ.
 σὺ δ', ὦ τὸν αἰπὺν οὐρανὸν διφρηλατῶν
 Ἥλιε, πατρίαν τὴν ἐμὴν ὅταν χθόνα
 ἴδῃς, ἐπισχὼν χρυσόνωτον ἡνίαν
 848 ἄγγελον ἄτας τὰς ἐμὰς μόρον τ' ἐμὸν
 γέροντι πατρὶ τῇ τε δυστήνῃ τροφῇ.
 ἢ που τάλαινα, τήνδ' ὅταν κλύῃ φάτιν,
 ἥσει μέγαν κωκυτὸν ἐν πάσῃ πόλει.
 852 ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην·
 ἀλλ' ἀρκτέον τὸ πρᾶγμα σὺν τάχει τινί.
 ὦ Θάνατε, Θάνατε, νῦν μ' ἐπίσκεψαι μολῶν·
 καίτοι σὲ μὲν κάκεῖ προσανδήσω ξυνών.
 856 σὲ δ', ὦ φαεννῆς ἡμέρας τὸ νῦν σέλας,

- 857 καὶ τὸν διφρευτὴν Ἥλιον προσενέπω,
παρύστατον δὴ, κοῦποτ' αὐθις ὕστερον.
ὦ φέγγος, ὦ γῆς ἱερὸν οἰκείας πέδον
860 Σαλαμῖνος, ὦ πατρῶον ἐστίας βάθρον,
κλειναί τ' Ἀθῆναι, καὶ τὸ σύντροφον γένος,
κρῆναί τε ποταμοί θ' οἶδε, καὶ τὰ Τρωϊκὰ
πεδία προσανδῶ, χαίρειτ', ὦ τροφῆς ἐμοί·
864 τοῦθ' ὕμιν Αἴας τοῦπος ὕστατον θροεῖ·
τὰ δ' ἄλλ' ἐν Ἀΐδου τοῖς κάτω μυθήσομαι.

ΗΜΙΧΟΡΙΟΥ Ἀ Ὁ Ἀ.

- πόνος πόνῳ πόνον φέρει, (στρ. Ἀ.)
πᾶ, πᾶ, ('Ο Β'.)
868 πᾶ γὰρ οὐκ ἔβαν ἐγώ;
κούδεις ἐπίσταται με συμμαθεῖν τόπος. ('Ο Ἀ.)
ΗΜΙΧΟΡ. Β' Ὁ Ἀ. . . . (ἀντιστρ. Ἀ.)
ιδού, ('Ο Β'.)
δοῦπον αὖ κλύω τινά.
872 ἡμῶν γε ναὸς κοινόπλουν ὁμιλῖαν. ('Ο Ἀ.)
ΗΜΙΧΟΡ. Ἀ Ὁ Ἀ. τί οὖν δῆ; (στρ. Β'.)
ΗΜΙΧΟΡ. Β' Ὁ Ἀ. πᾶν ἐστίβηται πλευρὸν
ἔσπερον νεῶν.
ΗΜΙΧΟΡ. Ἀ Ὁ Ἀ. ἔχεις οὖν; (ἀντιστρ. Β'.)
876 ΗΜΙΧΟΡ. Β' Ὁ Ἀ. πόνου γε πληθός, κούδεν
εἰς ὄψιν πλέον.
ΗΜΙΧΟΡ. Ἀ Ὁ Ἀ. ἀλλ' οὐδὲ μὲν δὴ τὴν ἀφ'
ἡλίου βολῶν (ἐπφδός.)
κέλευθον ἀνὴρ οὐδαμοῦ δηλοῖ φανείς.
ΧΟΡ. τίς ἂν δῆτά μοι, τίς ἂν φιλοπόνων
(στρ.)
880 ἁλιαδᾶν ἔχων ἀύπνους ἄγρας,
884 ἦ τίς Ὀλυμπιάδων θεῶν, ἦ ρυτῶν
Βοσπορίων ποταμῶν, τὸν ὁμόθυμον
εἴ ποθι πλαζόμενον λεύσσω
ἀπύοι; σχέτλια γὰρ
888 ἐμέ γε τὸν μακρῶν ἀλάταν πόνων
οὐρίῳ μὴ πελάσαι δρόμῳ,
ἀλλ' ἀμενηνὸν ἄνδρα μὴ λεύσσειν ὄπου.
ΤΕΚ. ἰὼ μοί μοι.
892 ΧΟΡ. τίνος βοή πάραυλος ἐξέβη νάπους;

- 893 ΤΕΚ. ἰὼ τλήμων.
ΧΟΡ. τὴν δουρίληπτον δύσμορον νύμφην ὀρῶ
Τέκμησαν, οἶκτῳ τῷδε συγκεκραμένην.
- 896 ΤΕΚ. οἴχωκ', ὄλωλα, διαπεπόρθημαι, φίλοι.
ΧΟΡ. τί δ' ἔστιν;
ΤΕΚ. Αἴας δδ' ἡμῖν ἀρτίως νεοσφαγῆς
κεῖται, κρυφαίῳ φασγάνῳ περιπτυχῆς.
- 900 ΧΟΡ. ὦμοι ἐμῶν νόστων·
ὦμοι, κατέπεφνες, ἄναξ,
τόνδε συνναύταν, τάλας·
ὦ ταλαίφρων γύναι.
- 904 ΤΕΚ. ὥς ὧδε τοῦδ' ἔχοντος αἰάζειν πάρα.
ΧΟΡ. τίνος ποτ' ἄρ' ἔρξε χειρὶ δύσμορος;
ΤΕΚ. αὐτὸς πρὸς αὐτοῦ· δῆλον. ἐν γάρ οἱ
χθονὶ
- 908 πηκτὸν τόδ' ἔγχος περιπετὲς κατηγορεῖ.
ΧΟΡ. ὦμοι ἐμᾶς ἄτας, οἶος ἄρ' αἰμάχθης,
ἄφρακτος φίλων·
- 912 ἐγὼ δ', ὁ πάντα κωφός, ὁ πάντ' αἰδοῖς, κατη-
μέλησα. πᾶ, πᾶ
κεῖται ὁ δυστράπελος, δυσώνυμος Αἴας;
ΤΕΚ. οὐτοὶ θεατός· ἀλλὰ νιν περιπτυχεῖ
- 916 φάρει καλύψω τῷδε παμπήδην, ἐπεὶ
οὐδεὶς ἂν, ὅστις καὶ φίλος, τλαίῃ βλέπειν
φυσῶντ' ἄνω πρὸς ῥίνας, ἔκ τε φοινίας
πληγῆς μελανθὲν αἷμ' ἀπ' οἰκείας σφαγῆς.
- 920 οἴμοι, τί δράσω; τίς σε βαστάσει φίλων;
ποῦ Τεῦκρος; ὥς ἀκμαῖος, εἰ βαίῃ, μῶλοι,
πεπτῶτ' ἀδελφὸν τόνδε συγκαθαρμόσαι.
ὦ δύσμορ' Αἴας, οἶος ὦν οἶως ἔχεις,
- 924 ὥς καὶ παρ' ἐχθροῖς ἄξιος θρήνων τυχεῖν.
ΧΟΡ. ἔμελλες, τάλας, ἔμελλες χρόνῳ
(Ἀντιστροφή.)
στερεόφρων ἄρ' ἐξανύσσειν κακὰν
μοῖραν ἀπειρεσίων πόνων. τοῖά μοι
- 930 πάννυχαι καὶ φαέθοντ' ἀνεστέναζες
ὠμόφρων ἐχθοδόπ' Ἀτρεΐδαις
οὐλίῳ σὺν πάθει.
μέγας ἄρ' ἦν ἐκεῖνος ἄρχων χρόνος
- 935 πημάτων, ἦμος ἀριστόχειρ

936 * * * * ἔκειτ' ἀγὼν ὄπλων πέρι.

ΤΕΚ. ἰὼ μοί μοι.

ΧΟΡ. χωρεῖ πρὸς ἥπαρ, οἶδα, γενναῖα δύν.

ΤΕΚ. ἰὼ μοί μοι.

940 ΧΟΡ. οὐδέν σ' ἀπιστῶ καὶ δις οἰμῶξαι, γύναι,
τοιούδ' ἀποβλαφθεῖσαν ἀρτίως φίλου.

ΤΕΚ. σοὶ μὲν δοκεῖν ταῦτ' ἔστ', ἐμοὶ δ' ἄγαν
φρονεῖν.

ΧΟΡ. ξυναυδῶ.

944 ΤΕΚ. οἴμοι, τέκνον, πρὸς οἷα δουλείας
ζυγὰ

χωροῦμεν, οἷοι νῦν ἐφεστᾶσι σκοποί.

ΧΟΡ. ὦμοι, ἀναλγήτων

δισσῶν ἐθρόησας ἄνανδ'

948 ἔργ' Ἀτρειδᾶν τῷδ' ἄχει.

ἀλλ' ἀπείργοι θεός.

ΤΕΚ. οὐκ ἂν τάδ' ἔστη τῇδε, μὴ θεῶν μέτα.

ΧΟΡ. ἄγαν γ' ὑπερβριθὲς ἄχθος ἤνυσαν.

952 ΤΕΚ. τοιόνδε μέντοι Ζηνὸς ἢ δεινὴ θεὸς

Παλλὰς φυτεύει πῆμ', Ὀδυσσέως χάριν.

ΧΟΡ. ἦ ῥα κελαινῶπαν θυμὸν ἐφυβρίζει
πολύτλας ἀνὴρ,

956 γελᾷ δὲ τοῖσδε μαινομένοις ἄχεσιν πολὺν
γέλωτα, φεῦ, φεῦ,

960 ζύν τε διπλοὶ βασιλῆς κλύοντες Ἀτρεΐδαι.

ΤΕΚ. οἱ δ' οὖν γελῶντων κάπιχαιρόντων
κακοῖς

τοῖς τοῦδ'. ἴσως τοι, καὶ βλέποντα μὴ ὑβήθουν,
θανόντ' ἂν οἰμώξειαν ἐν χρεῖα δορός.

964 οἱ γὰρ κακοὶ γνωμαῖσι τάγαθόν χεροῖν
ἔχοντες οὐκ ἴσασι, πρὶν τις ἐκβάλῃ.

ἐμοὶ πικρὸς τέθνηκεν, ἢ κείνοις γλυκύς,
αὐτῷ δὲ τερπνός. ὦν γὰρ ἠράσθη τυχεῖν

968 ἐκτῆσθ' αὐτῷ, θάνατον, ὅνπερ ἤθελεν.

[τί δῆτα τοῦδ' ἐπεγγελῶεν ἂν κατὰ ;]

θεοῖς τέθνηκεν οὗτος, οὐ κείνοισιν, οὔ.

πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβρίζετω.

972 [Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν· ἀλλ' ἐμοὶ
λιπὼν ἀνίας καὶ γόους διοίχεται.]

ΤΕΥΚΡΟΣ.

974 ἰὼ μοί μοι.

ΧΟΡ. σίγησον. αὐδὴν γὰρ δοκῶ Τεύκρου
κλύειν

976 βοῶντος ἄτης τῆσδ' ἐπίσκοπον μέλος.

ΤΕΥ. ὦ φίλτατ' Αἴας, ὦ ξύναιμον ὄμμ' ἐμοί,
ἄρ' ἡμπόληκά σ', ὥσπερ ἡ φάτις κρατεῖ;

ΧΟΡ. ὄλωλεν ἀνὴρ, Τεῦκρε, τοῦτ' ἐπίστασο.

980 ΤΕΥ. ὦ μοι βαρείας ἄρα τῆς ἐμῆς τύχης.

ΧΟΡ. ὥς ὧδ' ἐχόντων

ΤΕΥ. ὦ τάλας ἐγὼ, τάλας.

ΧΟΡ. πάρα στενάζειν.

ΤΕΥ. ὦ περισπερχές πάθος.

ΧΟΡ. ἄγαν γε, Τεῦκρε.

ΤΕΥ. φεῦ τάλας. τί γὰρ τέκνον

984 τὸ τοῦδε, ποῦ μοι γῆς κυρεῖ τῆς Τρῳάδος;

ΧΟΡ. μόνος παρὰ σκηναῖσιν.

ΤΕΥ. οὐχ ὅσον τάχως

δῆτ' αὐτὸν ἄξεις δεῦρο, μή τις ὥς κενῆς

σκύμνον λεαίνης δυσμενῶν ἀναρπάσῃ;

988 ἴθ', ἐγκόνει, σύγκαμνε. τοῖς θανούσιν τοι

φιλοῦσι πάντες κειμένοις ἐπεγγελαῖν.

ΧΟΡ. καὶ μὲν ἔτι ζῶν, Τεῦκρε, τοῦδέ σοι
μέλειν

ἐφίεθ' ἀνὴρ κείνος, ὥσπερ οὖν μέλει.

992 ΤΕΥ. ὦ τῶν ἀπάντων δὴ θαμάτων ἐμοὶ

ἄλγιστον, ὦν προσεῖδον ὀφθαλμοῖς ἐγὼ,

ὁδός θ' ὁδῶν πασῶν ἀνιάσασα δὴ

μάλιστα τοῦμόν σπλάγχχον, ἣν δὴ νῦν ἔβην,

996 ὦ φίλτατ' Αἴας, τὸν σὸν, ὥς ἐπρσθόμην,

μόρον διώκων κἄξιχνοσκοπούμενος.

ὀξεῖα γὰρ σου βάζεις, ὥς θεοῦ τινος,

διῆλθ' Ἀχαιοὺς πάντας, ὥς οἴχει θανῶν.

1000 ἀγὼ κλύων δαίλαιος, ἐκποδὼν μὲν ὦν,

ὑπεστέναζον, νῦν δ', ὀρῶν, ἀπόλλυμαι.

οἴμοι.

ἴθ' ἐκκάλυψον, ὥς ἴδω τὸ πᾶν κακόν.

1004 ὦ δυσθέατον ὄμμα καὶ τόλμης πικρᾶς,

ὅσας ἀνίας μοι κατασπείρας φθίνεις.

- 1006 ποῖ γὰρ μολεῖν μοι δυνατὸν, ἐς ποίους βροτούς,
τοῖς σοῖς ἀρήξαντ' ἐν πόνοισι μηδαμοῦ;
- 1008 ἦ πού με Τελαμῶν, σὸς πατὴρ ἐμός τ' ἴσως,
δέξαιτ' ἂν εὐπρόσωπος ἱλεώς τ', ἰδὼν
χωροῦντ' ἄνευ σοῦ. πῶς γὰρ οὐχ; ὅτῃ πάρα
μηδ' εὐτυχοῦντι μηδὲν ἡδίων γελᾶν.
- 1012 οὗτος τί κρύψει; ποῖον οὐκ ἐρεῖ κακὸν
τὸν ἐκ δορὸς γεγῶτα πολεμίου νόθον,
τὸν δειλία προδόντα καὶ κακανδρία
σέ, φίλτατ' Αἴαν, ἢ δόλοισιν, ὥς τὰ σὰ
- 1016 κράτη θανόντος καὶ δόμους νέμοιμι σούς.
τοιαῦτ' ἀνὴρ δύσσοργος, ἐν γήραι βαρύς,
ἐρεῖ, πρὸς οὐδὲν εἰς ἔριν θυμούμενος.
τέλος δ' ἀπωστός γῆς ἀπορρίφθῃσομαι,
- 1020 δοῦλος λόγοισιν ἀντ' ἐλευθέρου φανείς.
τοιαῦτα μὲν κατ' οἶκον· ἐν Τροίᾳ δέ μοι
πολλοὶ μὲν ἐχθροί, παῦρα δ' ὠφελήσιμα.
καὶ ταῦτα πάντα σοῦ θανόντος εὐρόμην.
- 1024 οἶμοι, τί δράσω; πῶς σ' ἀποσπάσω πικροῦ
τοῦδ' αἰόλου κνώδοντος, ὦ τάλας, ὑφ' οὗ
φονέως ἄρ' ἐξέπνευσας; εἶδες, ὥς χροῦνφ
ἔμελλέ σ' Ἔκτωρ καὶ θανῶν ἀποφθίσειν;
- 1028 σκέψασθε, πρὸς θεῶν, τὴν τύχην δυοῖν βροτοῖν.
Ἔκτωρ μὲν, ᾧ δὴ τοῦδ' ἐδωρήθη πάρα
ζωστήρι πρισθεὶς ἵππικῶν ἐξ ἀντύγων
ἐγνάπτει, αἰῶν' εὖτ' ἀπέψυξεν βίου.
- 1032 οὗτος δ' ἐκείνου τήνδε δωρεὰν ἔχων,
πρὸς τοῦδ' ὄλωλε θανάσιμῳ πεσέματι.
ἄρ' οὐκ Ἑρινὺς τοῦτ' ἐχάλκευσε ξίφος
κάκεινον Ἄιδης, δημιουργὸς ἄγριος;
- 1036 ἐγὼ μὲν οὖν καὶ ταῦτα καὶ τὰ πάντ' αἰὲ
φάσκοιμ' ἂν ἀνθρώποισι μηχανᾶν θεούς·
ὅτῃ δὲ μὴ τάδ' ἐστὶν ἐν γνώμῃ φίλα,
κεῖνός τ' ἐκείνα στεργέτω, καὶ γὰρ τάδε.
- 1040 ΧΟΡ. μὴ τέινε μακράν, ἀλλ' ὅπως κρύψεις τάφῳ
φράζου τὸν ἄνδρα, χῶ τι μυθήσει τάχα.
βλέπω γὰρ ἐχθρὸν φῶτα, καὶ τάχ' ἂν κακοῖς
γελῶν ἃ δὴ κακοῦργος ἐξίκοιτ' ἀνὴρ.
- 1044 ΤΕΥ. τίς δ' ἐστὶν, ὅντιν' ἄνδρα προσλεύσ-
σεις στρατοῦ;

1045 ΧΟΡ. Μενέλαος, ὦ δὴ τόνδε πλοῦν ἐστείλα-
μεν.

ΤΕΥ. ὀρῶ· μαθεῖν γὰρ ἐγγὺς ὦν οὐ δυσπε-
τής.

ΜΕΝΕΛΑΟΣ.

οὔτος, σὲ φωνῶ τόνδε τὸν νεκρὸν χεροῖν
1048 μὴ συγκομίζειν, ἀλλ' ἔαν ὅπως ἔχει.

ΤΕΥ. τίνος χάριν τοσόνδ' ἀνήλωσας λόγον;

ΜΕΝ. δοκοῦντ' ἐμοί, δοκοῦντα δ' ὅς κραίνει
στρατοῦ.

ΤΕΥ. οὐκ οὖν ἂν εἴποις, ἦντιν' αἰτίαν προθείς;
1052 ΜΕΝ. ὁθούνεκ' αὐτὸν ἐλπίσαντες οἴκοθεν

ἄγειν Ἀχαιοῖς ξύμμαχόν τε καὶ φίλον,

ἐξεύρομεν ζητοῦντες ἐχθίῳ Φρυγῶν·

ὅστις στρατῷ ξύμπαντι βουλεύσας φόνον,

1056 νύκτωρ ἐπεστράτευσεν, ὥς ἔλοι δορί.

κεῖ μὴ θεῶν τις τήνδε πείραν ἔσβησεν,

ἡμεῖς μὲν ἂν τήνδ', ἦν ὅδ' εἴληχεν τύχην,

θανόντες ἂν προὔκείμεθ' αἰσχίστῳ μόρῳ,

1060 οὔτος δ' ἂν ἔζη. νῦν δ' ἐνήλλαξεν θεὸς
τὴν τοῦδ' ὕβριν πρὸς μῆλα καὶ ποιμένας πεσεῖν.

ὦν οὔνεκ' αὐτὸν οὔτις ἔστ' ἀνὴρ σθένων

τοσοῦτον, ὥστε σῶμα τυμβεύσαι τάφῳ,

1064 ἀλλ' ἀμφὶ χλωρὰν ψάμαθον ἐκβεβλημένος

ὄρνισι φορβὴ παραλίῳις γενήσεται.

πρὸς ταῦτα μηδὲν δεινὸν ἐξάρης μένος.

εἰ γὰρ βλέποντος μὴ ὀδυνήθημεν κρατεῖν,

1068 πάντως θανόντος γ' ἄρξομεν, κἂν μὴ θέλῃς,

χερσὶν παρευθύνοντες. οὐ γὰρ ἔσθ' ὅπου

λόγων ἀκοῦσαι ζῶν ποτ' ἠθέλησ' ἐμῶν.

καίτοι κακοῦ πρὸς ἀνδρός, ἀνδρα δημότῃν

1072 μηδὲν δικαιοῦν τῶν ἐφεστῶτων κλύειν.

οὐ γὰρ ποτ' οὔτ' ἂν ἐν πόλει νόμοι καλῶς

φέρουσιν, ἂν, ἔνθα μὴ καθεστήκη δέος,

οὔτ' ἂν στρατός γε σωφρόνως ἄρχοιτ' ἔτι,

1076 μηδὲν φόβου πρόβλημα μηδ' αἰδοῦς ἔχων.

ἀλλ' ἀνδρα χρῆ, κἂν σῶμα γεννήσῃ μέγα,

δοκεῖν πεσεῖν ἂν κἂν ἀπὸ μικροῦ κακοῦ.

δέος γὰρ ᾧ πρόσεστιν αἰσχύνη θ' ὁμοῦ,

- 1080 σωτηρίαν ἔχοντα τόνδ' ἐπίστασο.
 ὅπου δ' ὑβρίζειν δρᾶν θ', ἃ βούλεται, παρῇ,
 1082 ταύτην νόμιζε τὴν πόλιν χρόνῳ ποτὲ
 ἐξ οὐρίων δραμοῦσαν ἐς βυθὸν πεσεῖν.
 ἀλλ' ἐστάτω μοι καὶ δέος τι καίριον,
 καὶ μὴ δοκῶμεν, δρῶντες ἂν ἡδῶμεθα,
 1086 οὐκ ἀντιτίσειν αὐθις, ἂν λυπώμεθα.
 ἔρπει παραλλὰξ ταῦτα. πρόσθεν οὗτος ἦν
 αἰθων ὑβριστής· νῦν δ' ἐγὼ μέγ' αὖ φρονῶ.
 καὶ σοι προφωνῶ τόνδε μὴ θάπτειν, ὅπως
 1090 μὴ τόνδε θάπτων, αὐτὸς ἐς ταφὰς πύσης.
 ΧΟΡ. Μενέλαε, μὴ γνώμας ὑποστήσας σοφὰς
 εἴτ' αὐτὸς ἐν θανοῦσιν ὑβριστὴς γένη.
 ΤΕΥ. οὐκ ἂν ποτ', ἄνδρες, ἄνδρα θανμάσαιμ'
 ἔτι,
 1094 ὃς μηδὲν ὦν γοναῖσιν, εἴθ' ἀμαρτάνει,
 ὃθ' οἱ δοκοῦντες εὐγενεῖς πεφυκέναι
 τοιαῦθ' ἀμαρτάνουσιν ἐν λόγοις ἔπη.
 ἄγ', εἴπ' ἀπ' ἀρχῆς αὐθις, ἥ σὺ φῆς ἄγειν
 1098 τὸν ἄνδρ' Ἀχαιοῖς δεῦρο σύμμαχον λαβῶν ;
 οὐκ αὐτὸς ἐξέπλευσεν, ὥς αὐτοῦ κρατῶν ;
 ποῦ σὺ στρατηγεῖς τοῦδε ; ποῦ δὲ σοὶ λεῶν
 ἔξεστ' ἀνάσσειν ὦν ὃδ' ἡγείτ' οἰκοθεν ;
 1102 Σπάρτης ἀνάσσων ἦλθες, οὐχ ἡμῶν κρατῶν.
 οὐδ' ἔσθ' ὅπου σοὶ τόνδε κοσμήσαι πλέον
 ἀρχῆς ἔκειτο θεσμός, ἥ καὶ τῷδε σέ.
 ὑπαρχος ἄλλων δεῦρ' ἐπλευσας, οὐχ ὄλων
 1106 στρατηγός, ὥστ' Αἴαντος ἡγείσθαι ποτε.
 ἀλλ' ὦνπερ ἄρχεις ἄρχε, καὶ τὰ σέμν' ἔπη
 κόλαζ' ἐκείνους· τόνδε δ', εἴτε μὴ σὺ φῆς,
 εἴθ' ἄτερος στρατηγός, ἐς ταφὰς ἐγὼ
 1110 θήσω δικαίως, οὐ τὸ σὸν δείσας στόμα.
 οὐ γάρ τι τῆς σῆς οὔνεκ' ἐστρατεύσατο
 γυναικός, ὥσπερ οἱ πόνου πολλοῦ πλέω,
 ἀλλ' οὔνεχ' ὅρκων, οἷσιν ἦν ἐνώμοτος,
 1114 σοῦ δ' οὐδέν· οὐ γὰρ ἡξίου τοὺς μηδένας.
 πρὸς ταῦτα πλείους δεῦρο κήρυκας λαβῶν
 καὶ τὸν στρατηγὸν ἦκε. τοῦ δὲ σοῦ ψύφου
 οὐκ ἂν στραφεῖν, ὥς ἂν ἦς οἶός περ εἶ.
 1118 ΧΟ. οὐδ' αὖ τοιαύτην γλῶσσαν ἐν κακοῖς φιλῶ.

- 1119 τὰ σκληρὰ γὰρ τοι, κἂν ὑπέρδικ' ἦ, δάκνει.
 MEN. ὁ τοξύτης ἔοικεν οὐ σμικρὸν φρονεῖν.
 TEY. οὐ γὰρ βάνανσον τὴν τέχνην ἐκ-
 τησάμην.
- 1122 MEN. μέγ' ἂν τι κομπάσειας, ἀσπίδ' εἰ λάβοις.
 TEY. κἂν ψιλὸς ἀρκέσαιμι σοί γ' ὥπλισμένῳ.
 MEN. ἡ γλῶσσά σου τὸν θυμὸν ὡς δεινὸν
 τρέφει.
 TEY. ξὺν τῷ δικαίῳ γὰρ μέγ' ἔξεστιν
 φρονεῖν.
- 1126 MEN. δίκαια γὰρ τόνδ' εὐτυχεῖν, κτείναντά
 με;
 TEY. κτείναντα; δεινόν γ' εἶπας, εἰ καὶ ζῆς
 θανών.
 MEN. θεὸς γὰρ ἐκσῶζει με, τῷδε δ' οἴχομαι.
 TEY. μὴ νυν ἀτίμα θεοὺς, θεοῖς σεσφωσμένος.
- 1130 MEN. ἐγὼ γὰρ ἂν ψέξαιμι δαιμόνων νόμους;
 TEY. εἰ τοὺς θανόντας οὐκ ἔῃς θάπτειν
 παρών.
 MEN. τοὺς γ' αὐτὸς αὐτοῦ πολεμίους. οὐ
 γὰρ καλόν.
 TEY. ἦ σοὶ γὰρ Αἴας πολέμιος προὔστη
 ποτέ;
- 1134 MEN. μισοῦντ' ἐμίσει· καὶ σὺ τοῦτ' ἠπίσ-
 τασο.
 TEY. κλέπτης γὰρ αὐτοῦ ψηφοποιὸς εὐρέθης.
 MEN. ἐν τοῖς δικάσταῖς, κοῦκ ἐμοὶ, τόδ'
 ἐσφάλῃ.
 TEY. πόλλ' ἂν κακῶς λάθρα σὺ κλέψειας
 κακά.
- 1138 MEN. τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινί.
 TEY. οὐ μᾶλλον, ὡς ἔοικεν, ἢ λυπήσομεν.
 MEN. ἔν σοι φράσω· τόνδ' ἐστὶν οὐχὶ
 θαπτέον.
 TEY. σὺ δ' ἀντακούσει τοῦτον ὡς τεθάψεται.
- 1142 MEN. ἤδη ποτ' εἶδον ἄνδρ' ἐγὼ γλώσση
 θρασὺν
 ναύτας ἐφορμήσαντα χειμῶνος τὸ πλεῖν,
 ᾧ φθέγμ' ἂν οὐκ ἂν εὖρες, ἡνίκ' ἐν κακῷ
 χειμῶνος εἶχετ', ἀλλ' ὑφ' εἵματος κρυφεῖς

- 1146 πατεῖν παρεῖχε τῷ θέλοντι ναυτίλῳ.
οὕτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα
σμικροῦ νέφους τάχ' ἂν τις ἐκπνεύσας μέγας
χειμῶν κατασβέσειε τὴν πολλὴν βοήν.
- 1150 ΤΕΥ. ἐγὼ δέ γ' ἄνδρ' ὅπωπα μωρίας πλέων,
ὃς ἐν κακοῖς ὕβριζε τοῖσι τῶν πέλας.
κατ' αὐτὸν εἰσιδὼν τις ἐμφερῆς ἐμοί,
ὀργήν θ' ὅμοιος εἶπε τοιοῦτον λόγον·
- 1154 ἄνθρωπε, μὴ δρᾷ τοὺς τεθνηκότας κακῶς·
εἰ γὰρ ποιήσεις, ἴσθι πημανούμενος.
τοιαῦτ' ἀνολβον ἄνδρ' ἐνουθέτει παρών.
ὀρῶ δέ τοί νιν, κάστιν, ὥς ἐμοὶ δοκεῖ,
- 1158 οὐδέίς ποτ' ἄλλος ἢ σύ. μῶν ἡνιξάμην;
ΜΕΝ. ἄπειμι· καὶ γὰρ αἰσχρόν, εἰ πύθοιτό
τις
λόγοις κολάζειν, ὧ βιάζεσθαι παρῇ.
- ΤΕΥ. ἄφερπέ νυν. κάμοι γὰρ αἰσχιστον
κλύειν
- 1162 ἀνδρὸς ματαίου, φλαῦρ' ἔπη μυθουμένου.
ΧΟ. ἔσται μεγάλης ἔριδος τις ἀγών.
ἀλλ' ὥς δύνασαι, Τεῦκρε, ταχύνας
σπεῦσον κοίλῃν κάπετόν τιν' ἰδεῖν
- 1166 τῷδ', ἐνθα βροτοῖς τὸν ἀείμνηστον
τάφον εὐρώεντα καθέξει.
- ΤΕΥ. καὶ μὴν ἐς αὐτὸν καιρὸν οἶδε πλησίοι
πάρεισιν ἀνδρὸς τοῦδε παῖς τε καὶ γυνή,
- 1170 τάφον περιστρελοῦντε δυστήνου νεκροῦ.
ὦ παῖ, πρόσσελθε δεῦρο, καὶ σταθεῖς πέλας
ικέτης ἔφαψαι πατρός, ὃς σ' ἐγείνατο.
θάκει δὲ προστρώπαιος, ἐν χεροῖν ἔχων
- 1174 κόμας ἐμὰς καὶ τῆσδε καὶ σαντοῦ τρίτον,
ἰκτήριον θησαυρόν. εἰ δέ τις στρατοῦ
βία σ' ἀποσπάσειε τοῦδε τοῦ νεκροῦ,
κακὸς κακῶς ἄθαρτος ἐκπέσοι χθονός,
- 1178 γένους ἅπαντος ρίζαν ἐξημημένος,
αὕτως ὅπως περ τόνδ' ἐγὼ τέμνω πλόκον.
ἔχ' αὐτὸν, ὦ παῖ, καὶ φύλασσε, μηδὲ σε
κινησάτω τις, ἀλλὰ προσπεσὼν ἔχου.
- 1182 ὑμεῖς τε μὴ γυναῖκες ἀντ' ἀνδρῶν πέλας
παρέστατ', ἀλλ' ἀρήγετ', ἔστ' ἐγὼ μόλω,

- 1184 τάφου μεληθεῖς τῷδε, κἄν μηδεὶς ἑᾶ.
 ΧΟ. Τίς ἄρα νέατος ἐς πότε λήξει πολυ-
 πλάγκτων ἐτέων ἀριθμός, (Στροφή α.)
- 1186 τὰν ἄπαυστον αἰὲν ἐμοὶ δορυσσοήτων
 μόχθων ἄταν ἐπάγων
- 1190 ἀν' αἰρώδεα Τρωίαν,
 δύστανον ὕνειδος Ἑλλάνων;
- 1192 ὄφελε πρότερον αἰθέρα δῦναι μέγαν ἢ τὸν
 πολύκκινον Ἄϊδαν (Ἀντιστροφή α.)
 κείνος ἀνὴρ, ὃς στυγερῶν ἔδειξεν ὄπλων
 Ἑλλασιν κοινὸν Ἄρη· —
 ἰὼ πόνοι πρόγονοι πόνων· —
- 1198 κείνος γὰρ ἔπερσεν ἀνθρώπους.
 ἐκεῖνος οὐ στεφάνων (Στροφή β.)
- 1200 οὔτε βαθειᾶν κυλίκων νεῖμεν ἐμοὶ τέρψιν ὀμιλεῖν,
 οὔτε γλυκὺν αὐλῶν ὄτοβον, δύσμορος, οὔτ'
 ἐννυχίαν τέρψιν ἰαύειν.
 ἐρώτων δ', ἐρώτων ἀπέπαυσεν, ὦμοι.
- 1206 κεῖμαι δ' ἀμέριμνος οὕτως,
 αἰὲ πυκιναῖς δρόσοις
- 1210 τεγγόμενος κόμας, λυγρᾶς μνήματα Τροίας.
 καὶ πρὶν μὲν ἐννυχίου (Ἀντιστροφή β.)
 δείματος ἦν μοι προβολὰ καὶ βελέων θούριος
 Αἴας·
- 1215 νῦν δ' οὗτος ἀνεῖται στυγεριῷ δαίμονι. τίς μοι,
 τίς ἔτ' οὖν τέρψις ἐπέσται;
- 1218 γενοίμαν ἴν' ὑλᾶεν ἔπεστι πόντου
 πρόβλημ' ἀλίκλυστον, ἄκραν
 ὑπὸ πλάκα Σουνίου,
 τὰς ἱερὰς ὅπως προσείποιμεν Ἀθάνας.
- 1222 ΤΕΥ. καὶ μὴν ἰδὼν ἔσπευσα τὸν στρατη-
 λάτην
 Ἀγαμέμνον' ἡμῖν δεῦρο τόνδ' ὀρμώμενον·
 δῆλος δὲ μούστῃ σκαιὸν ἐκλύσων στόμα.

ΑΓΑΜΕΜΝΩΝ.

- 1226 σὲ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσί μοι
 τλῆναι καθ' ἡμῶν ὧδ' ἀνοιμωκτὶ χανεῖν;
 σέ τοι, τὸν ἐκ τῆς αἰχμαλώτιδος λέγω,
 ἥ που τραφεῖς ἂν μητρὸς εὐγενοῦς ἄπο

- 1230 ὑψήλ' ἐκόμπεις καπ' ἄκρων ὠδοιπόροις,
 ὅτ' οὐδὲν ὦν τοῦ μηδὲν ἀντέστης ὕπερ,
 κοῦτε στρατηγούς οὔτε ναυάρχους μολεῖν
 ἡμᾶς Ἀχαιῶν οὔτε σοῦ διωμόσω·
- 1234 ἀλλ' αὐτὸς ἄρχων, ὡς σὺ φῆς, Αἴας ἔπλει.
 ταῦτ' οὐκ ἀκούειν μεγάλα πρὸς δούλων κακά;
 ποίου κέκραγας ἀνδρὸς ὧδ' ὑπέρφρονα;
 ποῦ βάντος ἢ ποῦ στάντος, οὔπερ οὐκ ἐγώ;
- 1238 οὐκ ἄρ' Ἀχαιοῖς ἄνδρες εἰσι πλὴν ὕδης;
 πικροὺς ἔοιγμεν τῶν Ἀχιλλείων ὕπλων
 ἀγῶνας Ἀργείοισι κηροῦξαι τότε,
 εἰ πανταχοῦ φανούμεθ' ἐκ Τεύκρου κακοί,
- 1242 κούκ ἀρκέσει ποθ' ὑμῖν οὐδ' ἡσσημένοις
 εἴκειν, ἃ τοῖς πολλοῖσιν ἤρεσκεν κριταῖς,
 ἀλλ' αἰὲν ἡμας ἢ κακοῖς βαλεῖτέ που,
 ἢ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι.
- 1246 ἐκ τῶνδε μέντοι τῶν τρόπων οὐκ ἂν ποτε
 κατάστασις γένοιτ' ἂν οὐδενὸς νόμου,
 εἰ τοὺς δίκη νικῶντας ἐξωθήσομεν,
 καὶ τοὺς ὀπισθεν εἰς τὸ πρόσθεν ἄξομεν.
- 1250 ἀλλ' εἰρκτέον τάδ' ἐστίν. οὐ γὰρ οἱ πλατεῖς
 οὐδ' εὐρύνωτοι φῶτες ἀσφαλίστατοι,
 ἀλλ' οἱ φρονούντες εὖ κρατοῦσι πανταχοῦ.
 μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς ὄμως
- 1254 μᾶστιγος ὀρθὸς εἰς ὁδὸν πορεύεται.
 καὶ σοὶ προσέρπον τοῦτ' ἐγὼ τὸ φάρμακον
 ὀρῶ τάχ', εἰ μὴ νοῦν κατακτῇσι τινά·
 ὃς ἀνδρὸς οὐκέτ' ὄντος, ἀλλ' ἤδη σκίᾳς,
- 1258 θαρσῶν ὑβρίζεις κᾶξελευθεροστομεῖς.
 οὐ σωφρονήσεις; οὐ μαθὼν ὃς εἰ φύσιν,
 ἄλλον τιν' ἄξεις ἄνδρα δεῦρ' ἐλεύθερον,
 ὅστις πρὸς ἡμᾶς ἀντὶ σοῦ λέξει τὰ σά;
- 1262 σοῦ γὰρ λέγοντος οὐκέτ' ἂν μάθοιμ' ἐγώ·
 τὴν βάρβαρον γὰρ γλώσσαν οὐκ ἐπαίω.
 ΧΟΡ. εἴθ' ὑμινάμφοϊν νοῦς γένοιτο σωφρονεῖν.
 τούτου γὰρ οὐδὲν σφῶν ἔχω λῶον φράσαι.
- 1266 ΤΕΥ. φεῦ τοῦ θανόντος ὡς ταχεῖά τις
 βροτοῖς
 χάρις διαρρέει καὶ προδοῦς ἀλίσκεται,
 εἰ σοῦ γ' ὕδ' ἀνὴρ οὐδ' ἐπὶ σμικρῶν λόγων,

- 1269 Αἴας, ἔτ' ἴσχει μνηστίν, οὐ σὺν πολλάκις
 1270 τὴν σὴν προτείνων προῦκαμες ψυχὴν δορί·
 ἀλλ' οἷχεται δὴ πάντα ταῦτ' ἐρρύιμένα.
 ὦ πολλὰ λέξας ἄρτι κανόνητ' ἔπη,
 οὐ μνημονεύεις οὐκέτ' οὐδέν, ἡνίκα
 1274 ἐρκέων ποθ' ὑμᾶς οὗτος ἐγκεκλημένους,
 ἤδη τὸ μηδὲν ὄντας, ἐν τροπῇ δορὸς
 ἐρρύσατ' ἐλθὼν μῦνος, ἀμφὶ μὲν νεῶν
 ἄκροισιν ἤδη ναυτικοῖς ἐδωλίοις
 1273 πυρὸς φλέγοντος, εἰς δὲ ναυτικὰ σκάφη
 πηδῶντος ἄρδην Ἑκτορος τάφρων ὕπερ ;
 τίς ταῦτ' ἀπεῖρξεν ; οὐχ ὅδ' ἦν ὁ δρῶν τάδε,
 ὃν οὐδαμοῦ φῆς οὐδὲ συμβῆναι ποδί ;
 1282 ἄρ' ὑμῖν οὗτος ταῦτ' ἔδρασεν ἔνδικα ;
 χῶτ' αὖθις αὐτὸς Ἑκτορος μόνος μόνου,
 λαχὼν τε κακέλευστος, ἦλθ' ἐναντίος,
 οὐ δραπετήν τὸν κληῖρον ἐς μέσον καθείς,
 1286 ὑγρᾶς ἀρούρας βῶλον, ἀλλ' ὅς εὐλόφου
 κυνῆς ἔμελλε πρῶτος ἄλμα κουφιεῖν ;
 ὅδ' ἦν ὁ πρᾶσσων ταῦτα, σὺν δ' ἐγὼ παρών,
 ὁ δοῦλος, οὐκ τῆς βαρβάρου μητρὸς γεγώς.
 1290 δῦστηνε, ποῖ βλέπων ποτ' αὐτὰ καὶ θροεῖς ;
 οὐκ οἶσθα, σοῦ πατρὸς μὲν ὅς προῦφν πατῆρ,
 ἀρχαῖον ὄντα Πέλοπα βάρβαρον Φρύγα ;
 Ἀτρεία δ', ὅς αὖ σ' ἔσπειρε δυσσεβέστατον,
 1294 προθέεντ' ἀδελφῷ δεῖπνον οἰκείων τέκνων ;
 αὐτὸς δὲ μητρὸς ἐξέφυς Κρήσσης, ἐφ' ἣ
 λαβὼν ἐπακτὸν ἄνδρ' ὁ φιτύσας σ' ἀνὴρ
 ἐφῆκεν ἔλλοις ἰχθύσιν διαφθοράν.
 1298 τοιοῦτος ὦν τοιῷδ' ὄνειδίζεις σποράν ;
 ὅς ἐκ πατρὸς μὲν εἰμι Τελαμῶνος γεγώς,
 ὅστις στρατοῦ τὰ πρῶτ' ἀριστεύσας ἐμὴν
 ἴσχει ζύνευνον μητέρ', ἣ φύσει μὲν ἦν
 1302 βασίλεια, Λαομέδοντος· ἔκκριτον δὲ νιν
 δώρημα κείνῳ ὤκεν Ἀλκμήνης γόνος.
 ἄρ' ὥδ' ἀριστος ἐξ ἀριστεῖον δυοῖν
 βλαστῶν ἂν αἰσχύνοιμι τοὺς πρὸς αἵματος,
 1306 οὓς νῦν σὺ τοιοῖσδ' ἐν πόνοισι κειμένους
 ὠθεῖς ἀθάπτους, οὐδ' ἐπαισχύνει λέγων ;
 εὔ νυν τόδ' ἴσθι, τοῦτον εἰ βαλεῖτέ που,

1309 βαλεῖτε χῆμας, τρεῖς ὁμοῦ συγκειμένους.

1310 ἐπεὶ καλόν μοι τοῦδ' ὑπερπονουμένῳ
θανεῖν προδήλως μάλλον, ἢ τῆς σῆς ὑπὲρ
γυναικός, ἢ τοῦ σοῦ ξυναίμονος λέγω;
πρὸς ταῦθ' ὄρα μὴ τοῦμόν, ἀλλὰ καὶ τὸ σόν.

1314 ὥς εἰ με πημανεῖς τι, βουλήσει ποτὲ
καὶ δειλὸς εἶναι μάλλον, ἢ ἔμοι θρασύς.

ΧΟΡ. ἄναξ Ὀδυσσεῦ, καιρὸν ἴσθ' ἐληλυθώς,
εἰ μὴ ξυνάψων, ἀλλὰ συλλύσων πάρει.

1318 ΟΔ. τί δ' ἔστιν, ἄνδρες; τηλόθεν γὰρ ἤσθό-
μην
βοῇν Ἀτρειδῶν τῷδ' ἐπ' ἀλκίμῳ νεκρῷ.

ΑΓΑ. οὐ γὰρ κλύοντές ἐσμεν αἰσχίστους
λόγους,

ἄναξ Ὀδυσσεῦ, τοῦδ' ὑπ' ἀνδρὸς ἀρτίως;

1322 ΟΔ. ποίους; ἐγὼ γὰρ ἀνδρὶ συγγνώμην
ἔχω,

κλύοντι φλαῦρα, συμβαλεῖν ἔπη κακά.

ΑΓΑ. ἤκουσεν αἰσχρά· δρῶν γὰρ ἦν τοιαῦτά
με.

ΟΔ. τί γάρ σ' ἔδρασεν, ὥστε καὶ βλάβην
ἔχειν;

1326 ΑΓΑ. οὐ φησ' ἑάσειν τόνδε τὸν νεκρὸν ταφῆς
ἁμοιρον, ἀλλὰ πρὸς βίαν θάψειν ἐμοῦ.

ΟΔ. ἔξεστιν οὖν εἰπόντι τάληθ' ἰφίλῳ
σοὶ μηδὲν ἥσσον ἢ πάρος ξυνήρετεῖν;

1330 ΑΓΑ. εἶπ'· ἢ γὰρ εἶην οὐκ ἂν εὖ φρονῶν,
ἐπεὶ

φίλον σ' ἐγὼ μέγιστον Ἀργείων νέμω.

ΟΔ. ἄκουέ νυν. τὸν ἄνδρα τόνδε πρὸς θεῶν
μὴ τλῆς ἄθαρτον ὦδ' ἀναλγήτως βαλεῖν·

1334 μὴδ' ἢ βία σε μηδαμῶς νικησάτω

τοσόνδε μισεῖν, ὥστε τὴν δίκην πατεῖν.

κάμοι γὰρ ἦν ποθ' οὗτος ἔχθιστος στρατοῦ,
ἐξ οὗ κράτησα τῶν Ἀχιλλείων ὅπλων.

1338 ἀλλ' αὐτὸν ἔμπας ὄντ' ἐγὼ τοιόνδ' ἐμοὶ
οὐκ ἀντατιμάσαιμ' ἂν, ὥστε μὴ λέγειν
ἐν' ἄνδρ' ἰδεῖν ἄριστον Ἀργείων, ὅσοι
Τροίαν ἀφικόμεσθα, πλὴν Ἀχιλλέως.

1342 ὥστ' οὐκ ἂν ἐνδίκως γ' ἀτιμάζοιτό σοι.

- 1343 οὐ γάρ τι τοῦτον, ἀλλὰ τοὺς θεῶν νόμους
φθείροις ἄν. ἄνδρα δ' οὐ δίκαιον, εἰ θάνοι,
βλάπτειν τὸν ἐσθλόν, οὐδ' ἂν μισῶν κυρῆς.
- 1346 ΑΓΑ. σὺ ταῦτ', Ὀδυσσεῦ, τοῦδ' ὑπερμαχεῖς
ἐμοί ;
ΟΔ. ἔγωγ'· ἐμίσουν δ', ἥνικ' ἦν μισεῖν κα-
λόν.
ΑΓΑ. οὐ γὰρ θανόντι καὶ προσεμβῆναί σε
χρή ;
ΟΔ. μὴ χαῖρ', Ἀτρεΐδῃ, κέρδεσιν τοῖς μὴ
καλοῖς.
- 1350 ΑΓΑ. τόν τοι τύραννον εὐσεβεῖν οὐ ῥάδιον.
ΟΔ. ἀλλ' εὖ λέγουσι τοῖς φίλοις τιμὰς νέ-
μειν.
ΑΓΑ. κλύειν τὸν ἐσθλὸν ἄνδρα χρὴ τῶν ἐν
τέλει.
ΟΔ. παῦσαι· κρατεῖς τοι, τῶν φίλων νικώ-
μενος.
- 1354 ΑΓ. μέμνησ' ὀποίῳ φωτὶ τὴν χάριν δίδως.
ΟΔ. ὅδ' ἐχθρὸς ἀνὴρ, ἀλλὰ γενναῖός ποτ'
ἦν.
ΑΓΑ. τί ποτε ποιήσεις ; ἐχθρὸν ὧδ' αἰδεῖ
νέκυν ;
ΟΔ. νικᾷ γὰρ ἀρετὴ με τῆς ἐχθρας πολὺ.
- 1358 ΑΓΑ. τοιοῖδε μέντοι φῶτες ἔμπληκτοι βρο-
τοῖς.
ΟΔ. ἡ κάρτα πολλοὶ νῦν φίλοι, καὺθις πι-
κροί.
ΑΓΑ. τοιοῦσδ' ἐπαινεῖς δῆτα σὺ κτᾶσθαι φί-
λους ;
ΟΔ. σκληρὰν ἐπαινεῖν οὐ φιλῶ ψυχὴν ἐγώ.
- 1362 ΑΓΑ. ἡμᾶς σὺ δειλοὺς τῇδε θημέρᾳ φανεῖς.
ΟΔ. ἄνδρας μὲν οὖν Ἑλλησι πᾶσιν ἐνδί-
κους.
ΑΓΑ. ἄνωγας οὖν με τὸν νεκρὸν θάπτειν
ἔαν ;
ΟΔ. ἔγωγε. καὶ γὰρ αὐτὸς ἐνθάδ' ἵξομαι.
- 1366 ΑΓΑ. ἡ πάνθ' ὁμοῖα· πᾶς ἀνὴρ αὐτῷ πονεῖ.
ΟΔ. τῷ γάρ με μάλλον εἰκός, ἢ ἄμαυτῷ πο-
νεῖν ;

1368 ΑΓΑ. σὸν ἄρα τοῦργον, οὐκ ἐμὸν κεκλή-
σεται.

ΟΔ. ὥς ἂν ποιήσης, πανταχῇ χρηστός γ'
ἔσει.

1370 ΑΓΑ. ἀλλ' εὖ γε μέντοι τοῦτ' ἐπίστασ', ὥς
ἐγώ

σοὶ μὲν νέμοιμ' ἂν τῆσδε καὶ μείζω χάριν·
οὗτος δὲ κάκεϊ κἀνθάδ' ὦν ἔμοιγ' ὁμῶς
ἔχθιστος ἔσται. σοὶ δὲ δρᾶν ἔξεσθ' ἅ χρῆς.

1374 ΧΟΡ. ὅστις σ', Ὀδυσσεῦ, μὴ λέγει γνῶμη
σοφὸν

φῦναι, τοιοῦτον ὄντα, μωρός ἐστ' ἀνὴρ.

ΟΔ. καὶ νῦν γε Τεύκρω τὰπὸ τοῦδ' ἀγγέλ-
λομαι,

ὅσον τότ' ἐχθρός ἦν, τοσόνδ' εἶναι φίλος.

1378 καὶ τὸν θανόντα τόνδε συνθάπτειν θέλω,
καὶ ξυμπονεῖν, καὶ μηδὲν ἐλλείπειν, ὅσον.
χρὴ τοῖς ἀρίστοις ἀνδράσιν πονεῖν βροτούς.

ΤΕΥ. ἄριστ' Ὀδυσσεῦ, πάντ' ἔχω σ' ἐπαιné-
σαι

1382 λόγιοις· καί μ' ἔψευσας ἐλπίδος πολύ.
τούτῃ γὰρ ὦν ἐχθιστος Ἀργείων ἀνὴρ,
μόνος παρέστης χερσὶν, οὐδ' ἔτλης παρῶν
θανόντι τῷδε ζῶν ἐφυβρίσαι μέγα,

1386 ὥς ὁ στρατηγὸς οὐπιβρόντητος μολῶν,
αὐτός τε χῶ ξύναιμος ἠθελήσάτην
λωβητὸν αὐτὸν ἐκβαλεῖν ταφῆς ἄτερ.

τοίγαρ σφ' Ὀλύμπου τοῦδ' ὁ πρεσβεύων πατὴρ

1390 μνήμων τ' Ἐρινὺς καὶ τελεσφόρος Δίκη
κακοὺς κακῶς φθείρειαν, ὥσπερ ἠθελον
τὸν ἄνδρα λώβαις ἐκβαλεῖν ἀναξίως.
σέ δ', ὦ γεραιῷ σπέρμα Λαέρτου πατρός,

1394 τάφου μὲν ὀκνῶ τοῦδ' ἐπιψάφειν ἔαν,
μὴ τῷ θανόντι τοῦτο δυσχερὲς ποιῶ·
[τὰ δ' ἄλλα καὶ ξύμπρασσε, κεῖ τινα στρατοῦ
θέλεις κομίζειν, οὐδὲν ἄλγος ἔξομεν.]

1398 ἐγὼ δὲ τᾶλλα πάντα πορσυνῶ· σὺ δὲ
ἀνὴρ καθ' ἡμᾶς ἐσθλὸς ὦν ἐπίστασο.

ΟΔ. ἀλλ' ἠθελον μὲν· εἰ δὲ μή· τί σοι
φίλον

- 1401 πράσσειν τάδ' ἡμᾶς, εἴμ', ἐπαινέσας τὸ σόν.
 1402 ΤΕΥ. ἄλις· ἥδη γὰρ πολὺς ἐκτέταται
 χρόνος. ἀλλ' οἱ μὲν κοίλῃν κάπετον
 χερσὶ ταχύνετε, τοὶ δ' ὑψίβατον
 τρίποδ' ἀμφίπυρον λουτρῶν ὁσίων
 1406 θέσθ' ἐπικάειρον·
 μία δ' ἐκ κλισίας ἀνδρῶν ἴλη
 τὸν ὑπασπίδιον κόσμον φερέτω.
 παῖ, σὺ δὲ πατρός γ', ὅσον ἰσχύεις,
 1410 φιλότῃτι θιγὼν πλευρὰς σὺν ἐμοὶ
 τάσδ' ἐπικούφιζ'· ἔτι γὰρ θερμαὶ
 σύριγγες ἄνω φυσῶσι μέλαν
 μένος. ἀλλ' ἄγε πᾶς, φίλος ὅστις ἀνὴρ
 1414 φησὶ παρεῖναι, σούσθω, βύτῳ,
 τῷδ' ἀνδρὶ πονῶν τῷ πάντ' ἀγαθῷ
 κούδενί πω λώονι θνητῶν.
 ΧΟΡ. ἦ πολλὰ βροτοῖς ἐστὶν ἰδοῦσιν
 1418 γνῶναι· πρὶν ἰδεῖν δ', οὐδεὶς μάντις
 τῶν μελλόντων, ὅ τι πράξει.

INTRODUCTION

TO THE

A J A X.

AT what period of his poetical career Sophocles brought out the *Ajax* we have no means of ascertaining with certainty; but, judging from the severe structure of the trimeter and the selection of the lyrical measures, as well as the elevated character of the diction, we should certainly class it among his earlier dramas ¹.

The Salaminian *Ajax*, son of *Telamôn* and *Eribœa*, grandson of *Æacus* and great-grandson of *Zeus*, is celebrated in the *Iliad* as the hero next in reputation to *Achilles*.

Αἴας, ὃς περί μὲν εἶδος, περί δ' ἔργα τέτυκτο
τῶν ἄλλων Δαναῶν, μετ' ἀμύμονα Πηλεΐωνα.

(Cf. 2, 768. 17, 379. *Od.* 11, 550, with *Ajax*, 1341.)

Like *Arès*, he is called the tower of the *Achæans*, overtopping all his comrades by the head and shoulders (3, 226), *πελώριος*, 7, 206. He chooses, with *Achilles*, the most dangerous post in the camp, *ἡγορέη πίσυνος καὶ κάρτεϊ χειρῶν* (11, 7. 12, 2, 25. Cf. *Aj.* 4). He is represented as always ready for deeds of valour, of composed and dignified demeanour, brief and decided in speech, never envious of *Achilles*, neither crafty nor ferocious, but kind and good-humoured, straightforward and honest; one, in short, who is loved and honoured by his own dependents, and highly esteemed by the army in general. He is the worthy son of *Telamôn*, whose achievements in a former Trojan war he strives to emulate (cf. *Aj.* 434). *Achilles*, the pupil of *Chiron*, *δικαιοτάτος Κενταύρων*, may excel him in gentleness of character as well as in fondness for music and singing; for it cannot be denied that the bluntness of *Ajax* borders on coarseness, just as his loftiness of stature approaches the gigantic. Yet, notwithstanding this difference, the ancients love to place their characters side by side as the ideal of heroic perfection. There are, indeed, many points of resemblance in their stories. *Ajax* (like the *Achilles* of *Homer*) is represented by the post-Homeric poets as inferior in eloquence to many of the other heroes; and his quarrel with the *Atridæ*, after the decision in favour of *Ulysses*, reminds us of the dispute of *Achilles* with *Agamemnon* in the *Iliad*. From the time of *Pindar*, the bond of connexion between the two heroes was drawn still closer, *Peleus* and *Telamon* being represented as brothers from *Ægina* and *Salamis*, and *Ajax* being, in consequence, numbered among the *Æacidæ* by *Sophocles* (v. 645).

¹ According to *Müller*, the probable order of the extant plays is; *Antigone*, *pus*, *Ajax*, *Philoctetes*, *Œdipus at Colonus*.
Electra, the *Trachinian women*, *Œdi-*

Of the arrogance of Ajax we find no traces in the Iliad; but the post-Homeric poets, both Epic and Lyric, added a new charm to the old heroic legends by connecting them with the ethical views of a more cultivated age; and the Tragic poets in particular, in many subjects taken from the story of the Trojan war, have given a moral cast to their plots by using them to establish, as a great principle, the inevitable certainty with which punishment follows every transgression of the divine law. As the conquerors of Troy are severely punished for the excesses which they committed in the wantonness of their triumph, so does the vengeance of the gods fall on Ajax for his arrogance in refusing the proffered assistance of Pallas Athênê, the goddess of wisdom, and disregarding the wise admonitions of his father, Telamôn (see v. 760). In consequence of this refusal, Athênê becomes his enemy, and the Atridæ, under the constraining influence of a higher power, falsify the votes of the judges; and thus Ajax loses the prize of which he is so eminently deserving. That we may be enabled to judge how far this poem of Sophocles possesses the merit of originality, it will be desirable to inquire from what sources he derived his subject-matter, and in what form he found it. As the Ajax of Sophocles is, in all essential particulars, the same as the Ajax of Homer, so is the story of the contest for the arms of Achilles, which forms the groundwork of the drama now under consideration, as well as the suicide of the hero, derived from the Homeric and post-Homeric Epic, of which, from the time of Æschylus, the tragic writers so eagerly availed themselves. When Ulysses, at the command of Circê, descends into Hades for the purpose of learning his future destiny from Tiresias, and the ghosts of friendly heroes draw near and announce themselves, each in his proper character, Ajax alone stands aloof:—

Οἷη δ' Αἴαντος ψυχὴ Τελαμωνιάδαο
νόσφιν ἀφεστήκει, κεχολωμένη εἵνεκα νίκης,
τὴν μιν ἐγὼ νίκησα, δικάζόμενος παρὰ νηυσίν,
τεύχεσιν ἀμφ' Ἀχιλλῆος ἔθηκε δὲ πότνια μήτηρ.
[παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη¹.]
ὥς δὴ μὴ ὄφελον νικᾶν τοιῷδ' ἐπ' ἀέθλων.
τοίην γάρ κεφαλὴν ἔνεκ' αὐτῶν γαῖα κατέσχευ,
Αἴαντος.

To the friendly address of Ulysses, who endeavours to propitiate the shade of the departed hero by ascribing his calamity to the wrath of Zeus against the Argive army, Ajax makes no reply:—

ὥς ἐφάμην· ὁ δέ μ' οὐδὲν ἀμείβετο, βῆ δὲ μετ' ἄλλας
ψυχὰς εἰς ἔρεβος νεκύων κατατεθνηῶτων.

Following this precedent and the plan of the drama as it is roughly sketched in the Nekyia, Sophocles represents his hero as carrying with him into Hades his feelings of hatred towards the Atridæ (v. 835). The part which Sophocles assigns to Ulysses in settling the dispute between Agamemnon and Teucer is also in exact accord-

¹ According to Aristarchus this line which the legend had assumed in the hands of the Cyclic poets. is a later addition, to bring the narrative into conformity with the shape

ance with the character of the same hero as drawn by Homer. The story is given more in detail by Arctinus of Miletus, and Lesches of Lesbos. The former of these poets, in his *Αἰθιοπείς*, which professes to be a continuation of the plot of the Iliad, represents a fierce struggle as taking place around the body of Achilles, whom Paris had slain with the assistance of Apollo. Ajax bears away the body out of the throng, whilst Ulysses keeps back the enemy (comp. Hom. Od. 5, 309. Soph. Philoctet. 371, and the rescue of the dead body of Patroclus, in Il. 17, 717). After Thetis, with the Nereids and Muses, has mourned over her hero-son, and, removing his body from the pile, has conveyed it to Leucê (comp. Hom. Od. 24, 27), the Achæans raise a mound and celebrate funeral games, at the conclusion of which Thetis offers the golden armour of Achilles as a prize. The only candidates for this prize are Ajax and Ulysses, by whose joint exertions the body had been rescued from the enemy (comp. the wrestling match between these two heroes at the funeral games in honour of Patroclus, Il. 23, 707). Agamemnon and the Achæans, being unable to decide between the competitors, refer the question, by the advice of Nestor, to their Trojan prisoners, who, on being asked which of the candidates had inflicted most injury on their countrymen, pronounce in favour of Ulysses. The story, as related by Lesches (about Ol. 33), is still more romantic. According to this writer, in his *Ἰλιάς μικρά*, spies were sent to listen under the walls of Troy to the opinions expressed by the Trojans respecting the contest between Ajax and Ulysses (an imitation, it would seem, of the Teichoscopia in the third book of the Iliad). The spies overhear a conversation between two maidens, one of whom is in favour of Ajax:—

Αἶας μὲν γὰρ αἶρε καὶ ἔκφερε δηϊότητος
ἦρω Πηλεΐδην, οὐδ' ἤθελε δῖος Ὀδυσσεύς.

The other, inspired by Athênê, replies:—

Τί σφ' ἐπεμωμήσω; ἐπεὶ οὐ κατὰ κόσμον ἔειπες.
καὶ κε γυνὴ φέροι ἄχθος, ἐπεὶ κεν ἀνὴρ ἐπιθίῃ,
ἀλλ' οὐκ ἂν μαχέσαιο.

No sooner is the prize awarded to his rival, than Ajax retires to his tent, becomes insane, and the next morning falls on his own sword. Neither Arctinus nor the poet of the *Nekyia* makes any mention of his attack on the sheep,—a circumstance which is also intentionally omitted by Pindar, the admirer and panegyrist of the noble families of Ægina and of the Æacid Ajax, whom he every where places in the first rank of his heroes (comp. Nem. 2, 19. 8, 23. 7, 19. Isthm. 4, 52. 6. 27). On the other hand, Lesches distinctly mentions, that Ajax attacked the sheep, mistaking them in his madness for the Achæans,—a version of the story which was adopted by Sophocles. This circumstance places the act of self-destruction in a new light—as the last resource of a noble-minded warrior, who not only mourns over his defeat, but is stung to the quick by the reflection that he has dishonoured his heroic name and made himself the laughing-stock of his bitterest enemies. Before the time of Sophocles this story had fur-

nished the plot of one of the Trilogies of Æschylus, whose dramatic series opens with the judgement-scene, at a later period a favorite theme in the schools of the rhetoricians. In the first piece, the "Ὅπλων Κρίσις, the actual judges, as in the poem of Arctinus, are Trojan prisoners, the princes who compose the council being merely mute personages. Before this court, Ajax, in few words, pleads his cause against the eloquent Ulysses. The second piece, called *Θρήσσαι*, from the Thracian female captives who compose the chorus, contains the suicide, the particulars of which are narrated by a messenger. To render the conclusion satisfactory, a third piece was required, because the suicide of Ajax, although an expiation of his offence against Athênê, was nevertheless the result of an iniquitous judgement, and was calculated to excite pity for the fallen hero, rather than satisfaction at the happy termination of his sufferings. This third piece was the *Σαλαμίνιαι*, in which Teucer presents to the aged Telamôn, Eurysâces, the son of his half-brother Ajax. Being repulsed by the stern old man, Teucer founds a new Salamis in the island of Cyprus, and, at the conclusion of the piece, heroic honours are probably paid to Ajax.

Besides these dramas of Æschylus, we have also an *Αἶας μαινόμενος*, by Astydamos, and a piece entitled *Αἶας*, by Theodectes of Phaselis. The Roman tragic writers have also availed themselves largely of these stories of legendary wealth. Livius Andronicus has written a "Teucer," Ennius an "Ajax and Telamôn," and Attius an "Armorum Judicium" and "Eurysâces." The "Ajax" of Ennius is a close imitation of the drama of Sophocles, and the Teucer of Pacuvius a copy of the same poet's Teucer. At a later period, Octavianus Augustus entertained the design of writing an Ajax (Sueton. Oct. 85).

Sophocles, who always preferred those legends which seemed to have a claim on the patriotic feeling of his countrymen, and loved to remodel, after his own fashion, the subjects already handled by Æschylus, altogether excludes the "judgement" from his drama, although allusions are here and there made throughout the piece to this source of the hero's misfortunes. His Ajax teaches us that presumption, however excusable it may be on the score of youthful impetuosity, is nevertheless the ruin even of the most blameless; that nothing short of the voluntary sacrifice of the hero's own life can appease the offended gods: and, lastly, that by this expiation of his offence his honour is fully vindicated. As the Athenians were fond of seeing judicial proceedings represented on the stage, the traditional trial-scene appears, though in a different form and enacted by different characters, at the conclusion of the piece. If Ajax was defeated in the struggle for the armour of Achilles, the faithful Teucer, in this new contest, is victorious; after an eloquent panegyric on the fallen hero, he triumphantly refutes the arguments of the Atridæ (who refuse to recognize the distinction between Ajax and an ordinary transgressor), and obtains for the illustrious dead the honour of a public funeral. It was the Atridæ who had first wronged Ajax by unfairly depriving him of the prize to which he was entitled; but when, in the bitterness of his resentment, the hero raises his hand against them, Athênê smites him with madness, and by this means

leads him on to wreak his vengeance on the innocent flocks,—an act by which his honour is grievously wounded ; and at the conclusion of the piece it is only by the aid of the detested Ulysses himself, that Teucer gains his cause ; it is the sentence of Ulysses, dictated as it is by the Goddess of Wisdom herself, that fully re-establishes the character of Ajax.

Sophocles, as we have seen, had imposed on himself a task of no ordinary difficulty, when he formed the design of making the punishment of Ajax the instrument of his justification. Since the time of Cleisthenes, Ajax had always been honoured as one of the ten national heroes of Athens: he was the ἥρωας ἐπώνυμος of the φυλὴ Αἰαντίς. Salamis, even before its annexation to Attica, had been closely connected with Athens. Not only had Solon, by the interpolation of a verse in Il. 2, 557, taught the Athenians to consider Ajax as ἀστυγείτων and σύμμαχος ; but many of the most distinguished families traced their descent from his sons Eurysāces and Phileios, who were said to have given up the island to the Athenians (Plut. Solon, 10). They were the reputed ancestors of Pisistratus, Miltiades, Cimon, Alcibiades, and others. Purposely enlarging the circle of these patriotic traditions, Sophocles represents the faithful mariners of Salamis, who form the chorus, as native Erectheidæ (v. 202), yearning after Athens, the sacred city ; and makes Ajax, before he throws himself on his sword, take leave of Athens and the Athenians.

Such being the connexion between his hero and the people of Athens, it was naturally the grand object of Sophocles to re-establish, beyond a doubt, the heroic character of Ajax. With this view, instead of letting the drama terminate with the death of the injured hero, he introduces a lengthened dispute respecting the interment of his body, for the purpose at once of establishing the right of the dead to funereal honours, and of clearing the heroic character of Ajax from the imputations which had been cast upon it. This second part of the drama is in effect a justification of the honours paid by the Athenians to Ajax. Before the battle of Salamis (to which v. 596 refers), the Athenians invoked the protection of Ajax and Telamôn of Salamis, as the guardian heroes of Athens, and, when the victory was gained, dedicated the acrothinia to them, in conjunction with Poseidôn and Athênê (Herod. 8, 64, 121). Retaining in all essential particulars the character of Ajax as portrayed in the Epos, the poet nevertheless judiciously extenuates his fault and renders the unfortunate hero an object of greater interest to the reader, by representing him as a man fully alive to the charms of nature, susceptible of the pleasures of friendship, and beloved with the sincerest affection by his followers. In the pages of Sophocles, Ajax is any thing rather than a confirmed despiser of the gods. He is driven to despair by their anger, and makes atonement for his fault by a voluntary death. The object of the poet evidently is to show that the offence committed by Ajax against Athênê was the effect of a momentary impulse, when he makes Calchas say,—

Ἐλᾷ γὰρ αὐτὸν τῇδ' ἔθ' ἡμέρᾳ μόνῃ
δίας Ἀθάνας μῆνις —.

But the order to keep him under restraint during the whole of that day unfortunately comes too late, and thus his death appears rather as the result of his own decision of character than a punishment inflicted by Athênê. Considerable tact is also displayed by the poet in reserving all mention of the impiety of Ajax until the speech of the soothsayer (v. 758). In his ignorance of this important fact, the reader accords to him his unqualified compassion, as an innocent man persecuted by gods as well as men; for the animosity of Athênê seems to be the result of her affection for his rival Ulysses, nor is it until we have become enamoured of the character of Ajax and deeply interested in his misfortunes, that the reason of Athênê's severity is explained, and thus the conduct of the goddess is fully justified, without diminishing our respect for the unfortunate hero. We are also attracted to Ajax by the discovery which we seem to make of the working of demoniac powers in the sword presented to him by Hector (cf. v. 658—817. 1028). Bearing these remarks in mind, let us now examine the drama itself with especial reference to the plan and objects of the poet.

THE SCENE OF THE PIECE is the Greek camp before Troy. The tent of Ajax stands at the extremity of this camp, and forms, as the habitation of the principal character, the centre of the back-scene (the *σκηνή* properly so called); consequently, the camp can occupy only one half of the *προσκήνιον*; the other side being made up of thicket, fields, and hills, with perhaps a distant view of the sea. From v. 800 the action of the piece is carried on around the dead body of Ajax, which has been discovered in the thicket.

The Prologue extends from v. 1 to 133. Intelligence having been received in the morning that the flocks of the Achæans, with their shepherds, had been slaughtered, Ulysses secretly visits the tent of Ajax, who is suspected of having committed this act of violence. Suddenly, he is addressed from behind by his guardian deity, Athênê¹, who had followed him in silence, and now demands wherefore he is lurking about the tent. He then learns from the goddess, that the madness of Ajax and the consequent slaughter of the flocks were her work. Athênê next calls Ajax himself out of the tent, in order that Ulysses, whom she has rendered invisible to Ajax, may view with his own eyes the melancholy condition of his unfortunate rival. Ajax, who labours under the delusion that the goddess had aided him in this attack on his supposed enemies, triumphs in the vengeance which he has taken and still intends to take. She confirms him in the resolution of still tormenting Ulysses, until at last he puts him to a disgraceful death. The fatal error is at its height when Ajax prays Athênê to be his helper ever, as she has been on this occasion. The contrast between the haughty triumph of Ajax and the meanness of his victims, and that too in presence of the divine guardian of his deadliest foe, who is the witness of his humiliation, produces a scene

¹ We can hardly suppose that Athênê appeared seated on the *θεολογείον*, or elevated scaffold, which represented the abode of the gods. In all probability she had been for a long time following

Ulysses (v. 36), in the same manner as she is often represented in statuary groups, watching the movements of some favorite hero.

of the most intense and fearful interest. The same Ajax, who had once rejected the proffered aid of the goddess, now thanks her for assistance which she does not really render. The horror of this scene (in which Athênê seems to persecute Ajax from mere wantonness, and our warmest compassion is in consequence excited for the fallen hero) is mitigated at v. 118, where, after reproving the thoughtlessness of Ajax, she extols him as being in all other respects the wisest as well as the most valorous of Grecian heroes, and even Ulysses mourns over his afflicted enemy as a melancholy spectacle of human weakness. For him the caution of the goddess, not to speak an arrogant word against the gods, was scarcely needed: for Ulysses is incapable of mean exultation, as is clearly shown by his unexpected display of magnanimity at the end of the piece. From v. 134 to 200 we have the PARODOS, or entrance of the Chorus, the members of which arrange themselves in regular ranks. This Chorus is composed of mariners and warriors from Salamis, who account for their appearance at the tent by announcing that they have just received intelligence of the disastrous event, at the same time expressing their belief that the whole story is an invention of their lord's enemies, or that some malignant power has robbed him of understanding. As the first of these suppositions seems the most probable, they call on Ajax to come forth and stop the mouths of his calumniators.

THE FIRST EPEISODION, v. 201—595. Instead of Ajax, Tecmessa, the Phrygian king's daughter, who had borne Eurysâces to her beloved lord, comes forth from the tent. In the COMMOS with the Chorus (v. 201—262), she confirms the truth of the report, describes what she has herself witnessed, and is informed by the chorus where Ajax found the sheep which he has driven into the tent. The Chorus are apprehensive lest the Achæans should stone them and Ajax together, and hastily announce their intention of quitting the camp. Tecmessa, rendered more composed by the recital of her woes, now describes her lord's condition more circumstantially in Iambic verse (from v. 265—330), having previously allayed the apprehensions of the Chorus by assuring them that the fury of Ajax had suddenly ceased. Yet his condition, she tells them, is no less painful than before, for the gradual return of consciousness has plunged him into the deepest despondency, and he is evidently contemplating some fresh deed of horror. The Chorus then entreats her to retire into the tent, expressing a hope that the afflicted hero, although unmoved by a woman's entreaties, may yet listen to the prayers of his faithful friends. A cry of agony is now heard from Ajax, who calls on his son and his brother Teucer, who is unfortunately absent on a predatory expedition in the Mysian highlands. The door of the tent then flies open and discovers Ajax sitting in the midst of the slaughtered sheep. (This is effected by means of the *ἐκκύκλημα*, a contrivance by which the interior of dwellings belonging to the characters of the piece is exhibited to the spectators, whenever the plot requires such a disclosure.) The *εἰσκύκλημα* follows after v. 595. From v. 348 to 429 the recitation, ἀπὸ σκηνῆς, of Ajax, is interrupted at regular intervals by the trimeters of the Chorus and Tecmessa. The suffering hero pours forth the story of his woes

in dochmiac verses, until at length he becomes sufficiently calm to contemplate his hopeless condition in its various aspects, and then he expresses his feelings in trimeters (v. 430—480). All his reasoning leads to the same dismal conclusion, that the only remedy for his sorrows is death. But to part with life in his present state of excitement would be deemed an additional proof of insanity—and the act of self-destruction must seem to be the result of free deliberation—Tecmessa therefore employs all the eloquence of woman's love to dissuade him from an act which would deliver herself and their child into the hands of his enemies. Ajax is evidently embarrassed by these arguments, and, in order to stifle the voice of affection within him, tries to treat Tecmessa with harshness. He asks after his son, whom the foresight of Tecmessa has removed to a place of safety. A servant brings the child to his father, who takes him in his arms, commends him to the care of his brother and the Salaminian warriors, bequeaths to him his shield (from which he derives his name of *Ἐβυσάκης*), as the sacred heir-loom of his family; gives directions that the rest of his armour shall be buried with him, and commands the sobbing Tecmessa to close the curtain of the tent. The passionate exclamations of the excited female and the remonstrances of the Chorus are equally ineffectual: the tent closes behind Ajax and Tecmessa, who holds her child in her arms. From v. 596—645 we have the FIRST STASIMON of the Chorus, in which the tranquil pleasures of their home are contrasted with the protracted, and now aggravated, hardships of their present condition. At line 635 they express an opinion that, under existing circumstances, death is the most desirable lot for Ajax.

THE SECOND EPEISODION v. 646—692. Ajax comes out of the tent, followed by Tecmessa. His deliberation respecting the best mode of carrying his resolution into effect is now terminated. In order to secure the possession of a solitary spot, where he may, without fear of interruption, pronounce a curse on his enemies and bid farewell to his friends and to the world without the pain of an actual interview, he is compelled to have recourse to a deception, which is rendered easy by the previous truthful character of Ajax, and by the eagerness with which he seems to grasp at every chance of life. In language so carefully disguised as to conceal his object from the Chorus, whilst it clearly reveals it to the unprejudiced auditor, Ajax accounts for his change of feeling by speaking of the mutable character of all earthly good. That no mistrust may be excited, he pretends that it is his wish to go down to the sea-shore for the purpose of washing away the stains of his guilt; and, lest suspicion should be aroused by his girding on the sword of Hector, he announces his intention of burying the ill-omened weapon in the ground. After consoling his followers with the prospect of his speedy restoration, and commanding Tecmessa to retire into the tent, Ajax proceeds in the direction of the sea-shore. The extravagant joy of the Chorus, which exhibits itself in striking contrast to their former despondency, is a song accompanied by dancing (*ὑπόρχημα*), which supplies the place of a Stasimon (v. 693—718), is soon interrupted by the arrival of a messenger from Teucer.

THE THIRD EPEISODION, v. 719—1184. The messenger first announces the return of Teucer, and describes the manner in which he has been received by the irritated Achæans; and then, supposing Ajax to be in the tent, he communicates the injunction of Calchas, that the hero should be kept in close confinement during the whole of that day. Notwithstanding Teucer's haste, the injunction comes too late. Tecmessa, being called out of the tent, despatches the Chorus northwards and southwards in search of the lost hero, whilst she herself, in the agony of her fear, leaves Eurysâces alone in front of the tent, and rushes out at the side on which Ajax has already quitted the stage.

The stage being thus cleared—*δύναται γὰρ ὁ χορὸς ἐξίτασθαι, ὡς καὶ ἐν Αἰάντι Μαστιγοφόρῳ*, Scholl. Vatic. Eur. Alc. 918—we discover in the remotest part, where woods and hills form a background to the tent, the unfortunate hero himself, who bids farewell to life in the famous monologue which has been so often imitated by later poets. He prays that Zeus will grant him a speedy dissolution, and enjoins his brother Teucer to inter his body with the accustomed honours. (The endeavours of Teucer to fulfil this injunction create the interest of the last half of the piece.) Then he curses his enemies, implores the sun (Helios) to convey to the elders of Salamis the tidings of his fate; and, having invoked Death (Thanatos), bids farewell in language of the most touching tenderness to all whom he had loved and valued in life. After an ineffectual search the two semi-choruses again meet in front of the tent *ἐπιπάροδος τοῦ χοροῦ*. A piercing cry from the midst of the thicket informs them, that Tecmessa has discovered the body of Ajax. She has thrown a veil over the corpse, around which his followers pour forth the usual strains of lamentation. From 866 to 960 we have a *Commos* between the Chorus and Tecmessa alternately with dialogue in trimeters. Tecmessa is now fully aware that herself and son will become the slaves of the Atridæ, who will join with Ulysses in insulting the memory of the fallen hero; yet, in the midst of her affliction, she is in some sort consoled by the reflection that Ajax has found the death which he himself most desired—that he is the victim of the gods, not of his enemies. At v. 974 his brother Teucer returns, and thus *the last prayer of Ajax is granted by Zeus*. The first object of his care is Eurysâces, even before he learns from the Chorus that Ajax has bequeathed the child to his guardianship. Tecmessa quits the stage and goes in search of her son, and Teucer, in a speech of considerable length (v. 992—1039), expatiates on the probable consequences of his brother's death, which renders his return impossible to the house of the severe and hasty Telamôn, and exposes him to the fury of the Achæan chiefs, all of whom hate him for his brother's sake, as we have already learnt from the messenger, at v. 722. Before he can withdraw the sword from his brother's body, Menelaus appears, for the purpose of forbidding the interment of Ajax, who, as he asserts, had insulted the Achæans. It is the will of the Atridæ, he says, that the carcase of their enemy should be given to the birds of prey: Ajax had disobeyed their commands when alive, but they would at least teach him, that after death they were his masters; it was impossible that the State could subsist, unless obe-

dience to superiors was rigidly enforced ; if Teucer presumed to lay a hand on the body, his own life would assuredly be forfeited. It is here evident that the animosity of the Achæans, instead of being appeased by the voluntary death of Ajax, is now directed against him who is in some sort his representative, and to whom the protection of the dead from fresh insults now becomes a sacred duty. The character of Menelaus, the least worthy of the Atridæ, as he is represented by all the Athenian tragic poets, is here exhibited in an unfavorable light, with all the unamiable traits which, according to Athenian writers, distinguished the natives of Sparta. During the lifetime of Ajax he had been painfully sensible of his own inferiority, and now he desires to take a mean revenge. But, inasmuch as the decision of this question rests, strictly speaking, with Agamemnon, the poet first brings on the stage the more passionate and less formidable adversary. The contention between the two reminds us of similar scenes between the sturdy heroes of Homer. Teucer begins by disputing the right of Menelaus to issue any commands to Ajax, who had joined the army as an independent chieftain : he declares that, in spite of the prohibition, he will inter the body of his brother, who had taken part in the expedition, not from any love to Menelaus, but because he had sworn to Tyndarus to avenge any insult which might be offered to Helen. After an interchange of vituperative language, Menelaus terminates the discussion with a threat that he will have recourse to violence against Teucer (v. 1160). The return of Tecmessa with Eurysâces furnishes occasion for a touching contrast to the previous scene. Teucer causes the mother and child to kneel one on each side of the corpse, places them as *ἱκέται*, under the protection of the gods, and commands the Chorus to keep guard over the remains of Ajax, whilst he goes in quest of a fitting burial-place. In the intermediate SECOND STASIMON (v. 1185—1222) the Chorus express more vehemently than before their anxious desire to be relieved from their embarrassments and to return home. Then (EXODOS, v. 1223 to the end) Teucer hastens back, and at the same time Agamemnon enters, having been informed of the occurrence by Menelaus. He rejects with indignation the demands of Teucer, and declares that Ajax in his lifetime had always been subject to his authority, and that no resistance to the decree of the council can be tolerated ; but he will say no more, being unwilling to waste words on a slave like Teucer. Teucer then recalls to his remembrance the many personal sacrifices made by Ajax for the general good ; retorts on Agamemnon the reproach of being the son of a barbarian mother, reminding him of the many crimes committed by his house, of which Pelops, a barbarian, was the founder ; and concludes with a declaration of his determination to oppose force to force (v. 1315). At this critical moment, when some act of violence seems inevitable, and the anxiety of the audience is at its greatest height, Ulysses appears and at once brings the dispute to a satisfactory termination. Here, as in the prologue, the character of Ulysses is in exact accordance with the Homeric model. We see him as the hero beloved by gods and men, the noble-minded adversary of Ajax, to whom the deceased chieftain and his adherents did foul wrong, when they suspected him of

Ajax.

F

unseemly exultation over the disappointment of his enemy. As the assured friend of Agamemnon and unwearied guardian of the public weal, he dwells on the infamy which would attach to the Grecian name if, in refusing the last honours to one who, after Achilles, had been the noblest of their chiefs, they at the same time trampled under foot the sacred rites of the gods. No generous man, he adds, would ever insult the inanimate remains even of his bitterest enemy. Agamemnon is so far moved by these energetic remonstrances, as to leave the affair in the hands of Ulysses, reserving to himself the right of still hating Ajax as his deadliest foe. Agamemnon having quitted the stage, Ulysses offers to assist Teucer in the performance of the funeral rites. Teucer, who had remained silent during the discussion between Agamemnon and Ulysses, now thanks the son of Laertes for his disinterested advocacy, and again curses the Atridæ, between whom and the Attic-Salaminian race of the Telamonidæ an honorable reconciliation was as impossible, as between the Athenians and Spartans. Ulysses retires, and Teucer makes arrangements for the burial. The play terminates with the spectacle of the funeral procession, the corpse of Ajax being followed by Eurysæces, whom the Athenians were wont to reverence as one of the native heroes of Attica. Thus the character of Ajax is fully vindicated, and the Athenian audience have the satisfaction of witnessing the honours paid by the Greeks to the founder of the Æantic Phylê. The ancients with one voice pronounce Ajax an ill-used man. Socrates, in Plato, *Apoll.* 41, B, longs to be with Ajax and the other illustrious victims of calumny; and Aristotle, in his poem on *'Αρετή*, thus addresses her: *σοῖς πόθοις Ἀχιλεὺς Αἴας τ' Ἀἰδαο δόμους ἦλθον.*

NOTES.

1, 2. "*I always behold thee hunting-about to seize some opportunity against thy foes* [lit. *some attempt upon them*];" ἀρπάζσαι of rapid mental comprehension. [Eur. Hel. ὅς με θηρᾶται γαμῖν, 553. W.] Ulysses is here compared to a hunter who is following the track of some wild beast. This is quite in keeping with his character as it is represented in the Homeric Epos. He attacks Rhesus by night (Il. 10), enters Troy in disguise as a spy (Odys. iv. 240), and, in company with Diomêdês, carries off the Palladium.

3. καὶ νῦν applies the general statement to the special case, in the sense of ὥσπερ ἀεὶ, οὕτω καὶ νῦν or πάρος τε ἀεὶ καὶ νῦν. As the καὶ νῦν here corresponds to the ἀεὶ μὲν, so in the Agamemnon of Æschylus, 570, ἀνωλόλυξα μὲν πάλαι καὶ νῦν τί δειλέγειν; Lucian Dial. Mor. 8, 1, πάλαι μὲν τὸ τῆς Ἰνουῦς παιδίον ἐπὶ τὸν Ἰσθμὸν ἐκομίσατε, καὶ νῦν σὺ τὸν κιθαρωδὸν ἀναλαβὼν ἐξενήξω ἐς Ταῖναρον.

4. The tent of Ulysses occupied the centre of the camp, whilst those of Ajax and Achilles ἐσχατα νῆας εἰσας εἵρυσαν, ἡγορή πύσυνοι καὶ κάρτει χειρῶν, Il. 11, 8.

7. ἐκφέρει, "*is conducting thee successfully to the end of thy search.*" (Cf. Æd. C. 98.) Ulysses is here compared to a hound, an image for which we are prepared by the terms of woodcraft employed in the opening verses.

8. The hounds of the Laconian hunters and the shepherds of the Taygētus, bred, as it was pretended, between a dog and a fox, were highly valued on account of their swiftness as well as their smell. Simonides recommends κύνα Ἀμυκλαίαν as a model of fleetness, and Pindar, Hyporch. 3, advises ἀπὸ Ταυγέτοιο Λάκαιναν ἐπὶ θηροῖ κύνα τρέφειν, πυκινώτατον ἔρπετόν. Hence the *veloces Sparta catuli* of Virgil (Georg. 3, 405), and Hor. Epod. 5, 5.—That εὐρινος is the Nominative case is sufficiently shown by the τις.

10. ξιφοκτόνους, understood φόνω, αἵματι (στάζων). Cf. 634.

15. ἀποπτος, ἀπ' ὀψews, ἀπ' ὁμμάτων, *out of sight, unseen, invisible, far off*. (Cf. Æd. R. 762. Phil. 467. El. 1489.) It is true that Athênê, who has been for a long time following Ulysses (36), has now drawn near, and is visible to him as well as to the spectators. But he, hearing her voice before he perceives her form, exclaims, ὦ φθέγμ' Ἀθάνας, and then compares the present state of things (as Athênê herself does, v. 1) with former states. Thus the *present* case (ὡς εὐμαθὲς σου φώνημ' ἀκούω) is *contrasted*, by the more general clause, κὰν ἀποπτος ᾗς ὅμως ("*even when you are far off*;" not κεί ἀποπτος εἶ) with other occasions, on which, although Athênê was at a distance, he had nevertheless distinctly recognized her voice.

He then turns to the consideration of the present case by a *καὶ νῦν* (18), which compels us to understand *αἰτί τε*.

17. The ingenious Etruscans are said to have been the inventors of the loud brazen trumpet (called here from its wide mouth, *κώδων*), of which frequent mention is made by the tragic poets (*Æschyl. Eum. 537*), ἡ διάτορος Τυρσηνικὴ σάλπιγξ Ὑπέρτονον γήρυμα φαίνεται στρατῷ. Cf. *Eur. Phœn. 1392. Heracl. 835.* [*Virg. Æn. viii. 526, "Tyrrenusque tubæ mugire per æthera clangor."*]

19. τῷ σακεσφόρῳ, so called (on account of the enormous shield which he carried, *Il. 7, 219*, and below, *572*), to distinguish him from the Locrian Ajax, the son of Oileus. This description of Ajax presents a striking contrast to the character in which he subsequently appears, mad and armed with a scourge (*μαστιγοφόρος*).

21. ἀσκοπον [= ἀπροσδόκητον. *Suid. H.*], "*inexplicable.*" Cf. 40.

22. [ἔχει περάνας, *perfecit.* "*εἰργασται pro more Sophoclis, active.*" *H.*]

27. ἐκ χειρός, "*by the (armed) hand of man,*" not torn in pieces by wild beasts. Sophocles makes Ajax kill the shepherds, that no one may be able to point out with certainty the destroyer of the flocks.

32. σημαίνομαι, τεμαίρομαι, "*sibi capere signa, unde conjectura ducatur:*" τὰ δ' ἐκτέπληγμαι, the tracks of the animals driven into the tent.

33. οὗτου, "*whose deed it is.*"

34. *Il. 10, 278* : Κλυθὶ μιν, αἰγιόχοιο Διὸς τέκος, ἦτε μοι αἰεὶ Ἐν πάντεσσι πόνοισι παρίστασαι. Cf. *Odyss. 3, 221. Phil. 134.*

36. ἔγνων, σε ἐπ' Αἴαντι βάσιν κυκλοῦντα (18).

40. δυσλόγιστον χεῖρα, as at v. 21, ἀσκοπον πρᾶγμα. Ulysses as yet knows nothing of the madness of Ajax.—ᾤσω transitive, as in *Eurip. Or. 1427*, αὐραν ᾤσων, "*fanning the air;*" (*Ed. C. 1261, κόμη δι' αὐρας ᾤσσεται, Homer αἰχθῆναι.*)

42. ἐπεμπίπτει βάσιν. The poet substitutes a *kindred* notion for the regular *acc. cognatæ significationis*, ἐπεμπίπτει πίσσημα. [*Gr. 965, § 558, 2.*]

44. Some commentators have conjectured ἦ γάρ; [= *ergone?* *Lob.*], but the right reading is καί, "*was then this plot of his indeed directed against the Argives?*"

46. i. e. ἐξέπραξεν ἂν τὸ βούλευμα.—Τόλμαι, τολμήματα. Cf. *Trach. 582, κακὰς τόλμας τολμᾶν.*

47. δόλιος. The character of Ajax is so changed by mortification at the insult which he has received, that he can now bring himself to carry on his work of vengeance craftily and in the obscurity of night. In this he resembles Ulysses, who, for instance (*Phil. 606*), Ἐλενον νυκτὸς ἐξελθὼν μόνος εἶλεν.

49. δισσαὶ πύλαι, those of the δισσοὶ Ἀτρεΐδαι.

51. δύσφοροι γνῶμαι, "*frenzied imaginations, delusive notions*" (elsewhere δόξαι, *imagines*), under the violence of which the understanding gives way; 643, δύσφορος ἄρα. [*δυσφόρους, graves ad ferendum. Ellendt. = παραφόρους. W.*]

53. ποιῖναι (*greges*), flocks of wethers and ewes, βουκόλων φρουρήματα (*armenta*), oxen (cf. *Hom. Odyss. 12, 299*, and *61, 62*). Ajax mistook the sheep for the common soldiers, and the

horned cattle for the Achæan chieftains. They were a part of the spoil which had not yet been divided. Cf. 146, 175. With *λείας ἄδαστα* (the still undivided portion of the booty) cf. ἄσημα βοῆς, Ant. 1209, "indistinct sounds of the voice;" "strata viarum," Virgil. *σύμμικτα* is explained by the subsequent *λείας ἄδαστα*: the oxen were intermixed with the *ποιμναι*, because they had not yet been divided among the people.

55. *πολύκερων* = *πολλῶν κερασφόρων ζώων*.

56. *ἔσθ' ὅτε* corresponds to *ὅτε* v. 58 (in the sense of *τοτὲ μὲν, τοτὲ δέ*); *ἄλλοτ' ἄλλον στρατηλατῶν* is subordinate to the second member. Ajax, in his madness, supposes that he is slaying sometimes the Atridæ, sometimes one or other of the remaining Achæan leaders.

60. Athênê, with cruel eagerness, urges on the infuriated Ajax, driving him into her toils like a hunted beast. Hence the impassioned vehemence of her language, *ῶτρυνον εἰσέβαλλον*, as at v. 115.

68. "*Neque hunc tibi virum calamitatem fore puta.*" Il. 21, 39, τῷ δ' ἄρ' ἀνώϊστον κακὸν ἦλυθε δῖος Ἀχιλλεύς.

72. *ἀπενθύνειν*, "to guide and direct at pleasure," as in Æsch. Ag. 1652, ἐὰν δαίμων Ὀρέστην δεῦρ' ἀπενθύνῃ μολεῖν.

75. *μηδὲ—ἀρεῖς*, dubitative: "thou wilt not surely prove a coward." Trach. 1183, οὐ θᾶσσον οἴσεις, μηδ' ἀπιστήσεις ἐμοί; (Ed. R. 637. [Gr. 797, c (633 c), § 748, 2, b.]

76. *μή*, sc. *ἐξω κάλει*.

77. Athênê cannot comprehend the unwillingness of Ulysses to look upon the abasement of his enemy. Athênê: "*Was not then Ajax in former times—[thy enemy]?*" Ulysses, interrupting her: "*Yes, mine enemy then, as now [and therefore I cannot help dreading the sight of him in his present state].*" Athênê: "*Is it not then the most exquisite of pleasures to mock one's enemies?*"

82. *ἐξίστασθαι*, "to go out of the way of" = *aversari* in the sense of *declinare, refugere*, with the Accusative, e. g. τὸν κίνδυνον.

83. "But even now, when he comes forth, he shall no more see thee than he has hitherto done." [On οὐ μή c. subj. Gr. 797 (633), § 748.]

87. *ἑστώς*, no longer pacing to and fro in front of the tent.

91. *Διογενὲς τέκνον*. So Eurip. Ion. 468, παῖς Ἀλαιογενής.

96. τὸ μή, sc. *βάψαι*. Ant. 439, καὶ φημι δρᾶσαι, κούκ ἀπαρνοῦμαι τὸ μή.

97. "Hast thou then launched thy spear-armed hand against the Atridæ too (i. e. as well as the rest)?" *Αἰχμάζειν χέρα* is a free imitation of the Homeric *αἰχμὰς αἰχμάζειν*. So Oppian: *αἰχμάζειν δηΐους μόρον*. In the same way Eur. Iph. Taur. 355, χείρας ἐξηκόντισα.

98. There is an *ethical* force in his describing himself by his name instead of using the simple pronoun *ἐμέ*. So 864, and Il. 1, 240, ἦ ποτ' Ἀχιλλῆος ποθὴ ἔϊται νῆας Ἀχαιῶν.

102. *ποῦ σοι τύχης ἔστηκε*; "in what condition (of fortune) hast thou placed him? i. e. what fate has befallen him by thy means? to what state hast thou reduced him?"

103. The use of the vulgar expression *ἐπίτριπτον κίναδος* betrays the abasement of his spirit; and therefore Athênê tells him that the

person *she* intended was Ulysses, as if she did not understand this contemptuous description of him.—*ὅπου*, sc. *τῆς τύχης ἔστηκεν*.

108. It was customary to punish slaves, *adstrictos ad columnam fortiter* (Plautus).

110. Strictly speaking, it is illogical to say, *θανεῖν αὐτὸν οὐ τί πω θέλω, πρὶν ἂν θάνῃ*; but the case is different here, because the second member is augmented and strengthened by the addition of the circumstances which were to precede his death. Hence the emphasis in the passage before us is on *μάστιγι πρῶτον νῶτα φοιनिχθεῖς*. Cf. Trach. 1130, Hyllus: *τέθνηκεν* (Deianira) *αὐτὴ πρὸς αὐτῆς*. Hercules: *πρὶν, ὡς χρῆν, σφ' ἐξ ἐμῆς θανεῖν χερὸς*; Phil. 1329: *παῦλαν ἴσθι τῇσδε μήποτ' ἂν τυχεῖν νόσου βαρείας...* *πρὶν ἂν τῶν παρ' ἡμῖν ἐντυχῶν Ἀσκληπιδῶν νόσου μαλαχθῇς τῇσδε*.

112. *Ἐφίεμαι σοι εἰς τὰ ἄλλα κελεύειν μοι καὶ χαίρειν ὡς πειθομένον μόν' εἰς τοῦτο δὲ μόνον οὐκ ἀκούσομαι σου*. Schol.

114. *τέρψις ἦδε σοι τὸ δρᾶν* = *τοῦτό σοι τερπνόν ἐστι, τὸ δρᾶν*.

119. "*Whom couldst thou have found more prudent or more energetic than he was?*" sc. *if thou hadst compared him with others in his better days?*"

128. *αὐτός*, as Ajax, v. 767 sqq.

129. *ἄρη* is the reading of the best MSS. Sophocles sometimes uses an active verb instead of a middle, and *vice versa*, as at v. 75, *δειλίαν αἶρειν*, and 191, *φάτιν ἀρίσθαι*.

130. *μακροῦ, μεγάλου*, as at v. 812, *μακρὸν γέρας*. On the substitution by the transcribers of *βάρει* for *βάθει* on account of *βρίθειν*, Hermann remarks: "*Virtus hæc est Græcæ poesis, quod in consociandis translationibus non logicam veritatem, sed vim, quam singula ad animum movendum habent, respicit.*"

135. *ἄμφιρύτου Σαλαμῖνος*, the island of Salamis is considered as one notion as virtually one compound subst.; and hence the adj. *ἀγχιάλου* is added: "*bordering on the sea*" [as viewed from Attica].

136. It is a common practice of the poets to connect the *verba affectuum* with the Accusative of the Participle: so, *ἦσθην σὲ εὐλογοῦντα* (Phil. 1314), *χαίρω σὲ ἐλθόντα, ἤχθετο δαμναμένους, σὲ στρατηγοῦντ' ἄχθομαι*. Since however the meaning here is: "*when thou art prosperous, I rejoice*" (*ἐπιχαίρω* in the sense of *συγχαίρω*)—not, "*I rejoice that thou art prosperous*,"—one should rather expect *σοῦ εὖ πράσσοντος*. But the reason why the poet has preferred the former construction, is, that in the next clause (*σὲ δ', κ.τ.λ.*), which contains the *point* of the sentiment expressed—the *weight* of the whole thought—the personal pronoun is in the *acc.*; hence he has given (as far as the *pron.* goes) a *parallel* construction to this the preceding and, as it were, preparatory clause (*σὲ μὲν εὖ πρ. ἐπ.—σὲ δ'—*).

137. *πληγὴ Διός*, as v. 279, *δέδοικα μὴ κ θεοῦ πληγὴ τις ἦεν*. The Chorus alludes to the *θεία νόσος*, 186.

140. The terrour of the timid dove (*τρήρων πέλεια* Homer) first betrays itself in the eye (cf. Trach. 524): and then she seeks safety in flight. The term *πτηγῆς* indicates the rapid motion of the wings, *ὑπόπτεροι πέλειαι* (Phil. 289), *πτηγὸς οἰωνός* Ant. 1069.

142. *θόρυβοι* (164) *ἐπὶ δυσκλείῃ*, i. e. *πρὸς δύσκειαν σου ἀποσκοποῦντες, δυσκλεῖα ποιήσοντές σε*.

143. ἵππομανής, according to the Scholiast εὐανθήs, ἐφ' ᾧ οἱ ἵπποι μαίνονται: *on which horses wildly range or career* [*quod equi persultant et perfurunt: equis bacchatus*], according to Lobeck; *swarming with horses* (just as the epithet καρπομανής is applied to trees laden with fruit), according to Hermann.

145. By καὶ λείαν ἥπερ δ. ἔτ' ἦν λοιπή (54, λείας ἄδαστα) the βοῦα are more accurately described. Cf. 1061, μῆλα καὶ ποῖμναι.

150. νῦν, since thou wert defeated in the contest for the arms.

154. ἰείς, τοξεύων, involves the indefinite subject *one, any one* (τις). Cf. El. 697.

155. ἐμοῦ, τοῦ δημοτικοῦ καὶ εὐτελοῦs. The general sentence is applied to a special individual case, as in CEd. R. 618: "Ὅταν ταχύς τις οὐπιβουλεύων λάθρα Χωρῷ, ταχὺν δεῖ κάμει βουλεύειν πάλιν. Cf. below, 812. Phil. 298.

157. τὸν ἔχοντα, τὸν μέγαν: the great, the powerful, and the wealthy, are often called οἱ ἔχοντες. The ideas are connected thus: "Envy seeks to depress the great; and yet the humble can no more do without the powerful, than the powerful without the humble."

159. πύργου ῥῦμα, "protection of a tower," for "a protecting tower," or "tower of protection;" for, according to Alcæus, fr. 22, ἄνδρες πόλῃος πύργος ἀρείϊοι, and Ajax is called by Homer πύργος Ἀχαιῶν. Cf. ἀσπίδος ἔρμα, φόβου πρόβλημα, 1076.

160. Sophocles seems to have had in his mind a proverbial expression (cf. Plato, Legg. 10, 902), οὐδενὶ χωρὶς τῶν ὀλίγων καὶ σμικρῶν πολλὰ ἢ μεγάλα· οὐδὲ γὰρ ἄνευ σμικρῶν τοὺς μεγάλους φασὶν οἱ λιθολόγοι λίθους εὐ κείσθαι: hence 63, γνῶμαs.

163. τούτων, τῶν λεχθέντων.—προδιδάσκειν, *prodocere*, the *pro-* intimating an *advance*, a *progress* in knowledge which the person receiving the instruction is thus enabled to make. Compare *προμανθάνω*.

167. ἀλλά shews that the chorus means to say: "I alone cannot withstand them, *but* thou must appear and silence the insolent tongues of thine enemies;" but by placing the *causal* proposition (ὅτε γὰρ δὴ — ἀπέδραν) *before* the assertion which is grounded upon it, a different turn is given to the sentence; εἰ δὲ¹ σὺ φανείης, πτήξειαν ἄφ. being immediately opposed to παταγοῦσιν². Ajax is the mighty vulture, μέγας αἰγυπιός, at whose unexpected appearance the flocks of chattering birds become dumb and slink away in terror; so Alcæus fr. 27, ἔπταζον, ὥστ' ὄρνιθες ὤκνῃ Αἰετὸν ἑξαπίνας φανέντα. Alcman fr. 16, αὖσαν δ' ἄπρακτα νεανίδες, ὥστ' ὄρνεις ἱέρακος ὑπερπταμένω. — The *pleonastic* phrase σιγῇ πτήξειαν ἄφωνοι, expresses the extreme terror of the birds: so in Pindar Pyth. 4, 57, the panic of the heroes, ἔπταξαν ἀκίνητοι σιωπᾷ. [So the Homeric ἀκήν ἐγένοντο σιωπῇ. W.]

172—200. The Chorus, drawn up in regular order, begins the first

¹ [The δὲ is therefore accounted for either by this opposition between παταγοῦσιν, which denotes a *joyous clamour* (H.) and σιγῇ πτήξειαν ἄφωνοι; or by supposing it a *resumption*, as it were, of the ἀλλά after the interposed clause: Lob.]

² [H. joins ἐξαίφνης with πτήξειαν L. with φανείης, comparing Hippocr. Ep. ad Philip. T. 1. p. 14, δμῶες . . . θορυβοῦντες καὶ στασιάζοντες, ὁκόταν ἑξαπινάως ἢ δέσποινα αὐτοῖς ἐπιστῇ, πτοηθέντες ἀφισυγχάζουσιν. Cf. also the quotation from Alcæus in the note.]

lyric song. "If Ajax be the perpetrator of this deed, some one of the gods whom he has aggrieved, must have disturbed his understanding; but, if the report is a mere malicious invention of his enemies, he must come forth and cover his slanderous accusers with shame."

172. ἡ χαλκοθώραξ—ἐτίσατο λώβαν at v. 179, corresponds to the ἦ ῥα in this verse. So Pindar, Isthm. 6, 3: ἦ ῥα ἀνικ' ἀντιλας Διόνυσσον, ἡ . . . δεξαμένα τὸν φέρτατον θεῶν; The chorus is thinking of the two warlike deities most friendly to Ajax. They here give to the huntress Artēmis (ἀγροτέρα) the title Ταυροπόλα, bull-hunting; huntress of bulls, because Ajax too has been slaughtering oxen, and therefore mention is here made of βοῦς ἀγελαῖαι and not of ποῖμαι. The Ταυροπόλα, who is represented on coins as being in the act of felling a wild ox, was an Asiatic deity, who delighted in bloody sacrifices, and was worshipped in the Attic district of Halæ Araphēnidēs, as well as in Samos, Icarus, and elsewhere.

173. μεγάλα, δεινά, as for example, Ægisthus μέγα μήσατο ἔργον. Odyss. 3, 261.

175. ἀγελαῖας. Homer, Od. 17, 181, ἴρευον δὲ σύας σιάλους καὶ βοῦν ἀγελαίην.

176. The Chorus hazards a conjecture that the anger of Artēmis may have been excited by the neglect of Ajax in withholding from her a due share of his spoils: ἡ που (i. e. ἴσως, εἰκότως, certe) τινος νίκας ἀκ. χάριν. The νίκαι τις is again subdivided into (1) a victory in war, and (2) success in hunting, by ἡ ψευσθεῖσα ἐνάρων (in war), εἴτε ἀδωροῖς ἐλαφηβολαῖς² = εἴτε³ ψευσθεῖσα ἐλαφηβολίῳν (in the chase), of which Artēmis was the patroness. Cf. Il. 9, 533, and above, v. 93.—ἀκάρπωτον χάριν, ob victoriam fruge cassam, the epithet belonging logically to νίκας being transferred grammatically to χάριν, as in Eur. Iph. Taur. 554, κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.

179. "Or is it perchance that Arēs (Mars) has—so far as this is the case—any cause of complaint against thee on account of unrequited services?" = or is it that Arēs having, it may be, some cause of complaint? &c. The hypotactic force of εἰ in conjunction with τις, που, ποτε, &c. gives it an adverbial character: εἴ τις, if haply there be any, as si quis = aliquis, cf. below 885. Phil. 1204. Xen. An. 5, 3, 3, ἀπώλοντο ὑπὸ τῶν πολέμιων καὶ εἴ τις νόσφ.—Ἐνυάλιος is sometimes identified with Arēs and sometimes spoken of as a separate deity. The Attic writers usually make him a distinct god from Arēs, whom Sophocles could not name, because he was on the side of the Trojans. Cf. Aristoph. Pac. 456, and the oath of the Ephēbi: ἱστορεῖς θεοί, Ἀγραυλὸς Ἐνυάλιος Ἄρης Ζεὺς. On the island of Salamis there was a temple of Enyalios (Plutarch, Sol. 9.) and the Athenian Archōn Polemarchos offered sacrifice every year to Ἀρτεμις ἀγροτέρα and Enyalios. Pollux 8, 91. Perhaps these circumstances had some influence on the composition of the passage.

183. φρενόθεν, "from any impulse originating in thine own mind, from thy own will."—ἔβας, aberravisti.

² [ψευσθεῖσα and the dat. ἀδ. ἐλαφ. must both be understood causally; in consequence of having been defrauded of, &c.—or (in consequence of) hunting-expeditions, followed by no offerings of

deer.]

³ [On εἴτε—ἦ, cf. Gr. 1364, § 878, d. So εἴτε Διοσκώρων ἡ Νηρῶς ἀγάλματα. Iph. T. 273 (L.).]

186. *θεία*, ἡ ἐκ θεοῦ κατασκήψασα.

187. *Ζεύς*, as the supreme deity and *Σωτήρ*: Apollo as *ἀλεξήτριος*.

188. *ὑποβ. κλέπτουσι* = *ὑποβλήτως λέγοντες ὑποσπείρουσι*.

189. *οἱ μεγάλοι βασιλῆς*, the Atridæ; ἡ τὰς Σισ. γενεᾷς, sc. *Βασιλεῖς*, i. e. Ulysses. The post-Homeric popular legends were fond of establishing a relationship between the great characters of antiquity. Thus *Hermēs*, the *ἀρχὸς φηλητῶν*, passes for the ancestor of Autolycus as well as of Laertēs. Yet the latter is said not to have been the true father of Ulysses. Anticlea, the daughter of the Autolycus celebrated by Homer for *κλεπτοσύνη* θ' ὄρεω τε, was said to have been intimate with the Corinthian Σίσυφος, the *κέρδιστος ἀνδρῶν*, before she came to Laertēs in Ithaca. Hence, in the contest for the armour of Achilles, Ajax in Æschylus reproaches Ulysses: 'Ἄλλ' Ἀντικλείας ἄσπον ἦλθε Σίσυφος, Τῆς σῆς λέγω τοι μητρός, ἢ σ' ἐγείνατο. Cf. Phil. 417, 625.

191. *μή μ'*, i. e. *μή μοι*, an elision rarely admitted before a short vowel, and only introduced by Sophocles in this place on account of the passionate character of the verses.

192. *ὄμμ' ἔχων ἐφ. κλ.*, "fixo vultu naves contemplant."

193. *ἄνα* for *ἀνάσθητι* does not admit of any elision, on account of which the hiatus is allowable. The passionate character of the Epode is indicated by the circumstance of the poet's exchanging the solemn gravity of the Doric Strophe for arrhythmic verses.

195. *στηριχθεὶς ποτὶ τᾷδ' ἀγωνίῳ σχολᾷ*, quasi affixus otio. *Πορί* —the MSS. have *ποτέ*, which cannot, from its position, be taken in conjunction with *ἔπου* (for if they were to be taken together [=ubi tandem] they would have stood together, as e. g. in Œd. Col. 12, *ὡς πυθώμεθα Ὄπου ποτ' ἐσμέν*). *Πορί* is not uncommon in the lyric portions of Greek tragedy.—The *σχολά* is *ἀγώνιος*³ (a sort of Oxy-moron, like otium negotiosum) = *discriminis plena*, *ἀγῶνα ἐμποιοῦσα* (a toil-begetting inactivity), because the circumstance that Ajax remained thus concealed and inactive in his tent increased the violence of his opponents.

196. *ἄταν οὐρανίαν φλέγων*, "kindling the destructive fire till it flames up into the sky;" i. e. *inflaming the dangerous report till it bursts out into a destructive conflagration, reaching to the sky*⁴. The metaphor contained in the word *φλέγων* produces a magnificent image. "The insolence of the foe rushes onward through the breezy ravines," like the flame of a burning forest which is nourished by a draught of air (cf. Il. 14, 396. 16, 765), and this fire Ajax blows into a furious flame ὦδε, because he sits tranquilly in his tent. The image (*πῦρ*) and the reality (*ὑβρις*) are amalgamated, as is often the case, the terms which are proper to the one being transferred to the other.

197. *ἀτάρβητα*, *ἀταρβήτως*.

³ [Aliter: μακράϊων ἀγώνιος σχολή = diuturna a bellicis negotiis cessatio. H. W.]

⁴ [οὐρανίαν is a proleptic acc. Gr. 643 (523), § 439, 2. So the Schol. ap. L. eis οὐράνιον ὕψος ἀνάπτων τὴν βλά-

βην, i. e. τὴν κακὴν φάτιν. and H. 'malum quod est in illo de insaniâ rumore positum in immensum accendens i. e. augens.' W. translates 'calamitatem divinitus immissam.']

200. ἵστακεν, ἐμπέπηγεν, "has taken deep root." Cf. 706.

201. ναὺς ἄρωγοί, as 350, γένος ναῖας ἄρωγὸν τέχνας.

202. Sophocles regards the Salaminians in the light of native Athenians. Cf. Ἐρεχθῆος μεγαλήτορος, δν. . . τέκε Ζεῖδωρος ἄρουρα. Il. 2, 548.

204. τηλόθεν to be connected with κηδόμενοι. She speaks in the name of those who are left behind at Salamis.

205. μέγας or πελώριος distinguishes Ajax the son of Telamon from Ὀϊλῆος ταχὺς Αἴας. Tecmessa here employs an accumulation of epithets. She calls him ὠμοκρατής, *savage in his might*, so at v. 885 he is called ὠμόθυμος, and 926 and 931 ὠμόφρων. Cf. 548.

206. The usually tranquil disposition of Ajax is tost and agitated, like the sea in a storm; νοσήσας, "inasmuch as he has fallen into this disease (insanity)." Cf. 257.

208. "What heavy woe is this for which (this =) the past night has exchanged the events of the day?" i. e. what terrible change in the state of Ajax has taken place since yesterday? Instead of saying τίνα βαρεῖαν ἐναλλαγὴν ἐνέλλακται⁵ ἡ νυκτερινὴ τῆς ἡμερίας ὥρας, the poet opposes νύξ to τῆς ἡμ. The word ὥρα is here understood, as in ἡ ἑῷα, ἑωθινή, ὁψία, ὥραία, &c.

211. Λέχος, *torus*, bedfellow, as Eurip. Hec. 119, Κασσάνδρας ἀνέχων λέκτρ' Ἀγαμέμνων.

213. ὑπέιποις, *dicendo suggeras*, as ὑποτίθεσθαι.

217. ἀπελωβήθη, "*penitus dehonestatus est.*"

224. αἶθος here, as elsewhere = αἶθων, θερμός, διάπυρος, *homo fervidi ingenii*.—οὐδὲ φευκτάν, because already spread abroad throughout the camp.

227. μέγας, as 173, μέγала φάτις.

229. Before the eyes of all (περίφαντος, as 1311, προδήλως θανεῖν) will Ajax meet his fate (at the hands of the indignant soldiers, 254), because in his madness he has destroyed both shepherds and flocks. Παραπλήκτω χερὶ is to be taken as a modal, κελαινοῖς ξίφεσιν as an instrumental dative. Cf. Eur. Hel. 389, ὄνυχι γένυν ἐδευσε φοινῖαισι πλαγαῖς. Hippol. 1144, σῶ δυστυχία δάκρυσι διοίσω πότμον. Κελαινὰ ξίφη, because Ajax attacked the flocks in the darkness of night. The open vengeance of the Achæans (περίφαντος θανεῖται) is contrasted with this nocturnal assault.

232. ἵππωνώμας, because the herdsmen were mounted on horseback, as they still are in the Roman Campagna.

235. ὦν, the sense requires that this should be referred to the collective idea implied in the term ποιμήνην: τήν, ποιμήνην, ὦν. Cf. 299.

237. Ajax takes the second ram for Ulysses, s. 104, and the first for Nestor, the honied orator, whose tongue he therefore tears out,—a trait characteristic of Ajax, the enemy of all smoothness of tongue. Probably in the ancient epic poems, to which Sophocles had access,

⁵ [Verbum ἐνέλλακται non passivam significationem habere videtur, sed activam, fere ut Diod. Frag. L. X. p. 65,

7. iv. Bip. ἐγένετο βασίλισσα ἰδιωτικῆς ἐστίας ἐξηλλαγμένη ἡγεμονίαν. Lob.]

Nestor was represented as unfavorably disposed towards Ajax during the contest for the armour of Achilles.

238. γλῶσσαν ἄκραν, Homer's πρῶμνην γλῶσσαν, *extremo palato tenus*, cf. Phil. 737, ἄκρον πόδα.

243. Tecmessa sees in the behaviour of Ajax a θεία νόσος; so the Chorus 185, 137. In the Œd. R. 1258, Œdipus goes in search of Jocasta, and λυσσῶντι δαιμόνων δέικνυσί τις, οὐδέεις γὰρ ἀνδρῶν.

245. Homer, Od. 8, 92: ἀψ' Ὀδυσσεὺς κατὰ κρᾶτα κυλυψάμενος γοάσκειν. When they were in deep affliction, as well as at the approach of death, the ancients were accustomed to veil their heads. ἐγκαλύψασθαι (*caput obvolvere, operire, velare*), as Socrates in Plato, Cyrus Xen. Cyrop. 8, 7, 28. Cf. Liv. 4, 12 and Horat. Sat. 2, 3, 37.

249. The general meaning is: It is now time either to fly with all speed or to go on board our ships. The Chorus might have said more simply, θοὴν εἰρεσίαν ναὶ μεθεῖναι, "to indulge the ship with rapid rowing" [i. e. *celerem remigationem navi concedere*, a desire to see their oars in motion being ascribed, by a poetic licence, to the ships, now lying idly on the shore. Ovid has a similar expression: *dare vela rati*. But as the sailing away is to be opposed to the ποδοῖν κλοπὰν ἀρεσθαι, ἐζόμενον is added, with θοὴν εἰρ. ζυγόν. [On the acc. aft. ἐξεσθαι, cf. Gr. 965, § 556]. From the θοὴν εἰρεσίας ζυγόν we are to take *only* the notion εἰρεσίαν as object to ναὶ μεθεῖναι. [H. takes μεθεῖναι = *solvere*. *Solvere*, i. e. *liberum facere remorum usum*.—Lobeck understands μεθεῖναι absolutely in the sense of *dare vela*; (*classi*) *immittere habenas*, founding this opinion on the frequent omission of the kindred notions, *sail, reins*].

252. ἐρέσσουσιν, συντόνως κινούσιν. The metaphorical expression is suggested by the word εἰρεσίας. Cf. 1329. Phil. 1135. Ant. 158, μῆτιν ἐρέσσω. Observe, that in the conversations of Tecmessa and Ajax with the Salaminian sailors many nautical expressions and images are employed⁶.

254. λιθόλευστον Ἄρη, cf. 230. In the heroic times the most usual mode of putting persons to death, either by a riotous multitude, or the execution of a regular sentence, was that of *stoning*; the φόνος δημόλευστος, Ant. 36. Cf. Il. 3, 57. Cf. 251. The fury of Ajax quickly ceases, like the south wind, which blows fiercely, but without a thunder-storm. On the contrary, incessant passion is compared by Ibycus, fr. 1, 7, to the ὑπὸ στεροπᾶς φλέγων Ὠρητικός Βορέας.

263. The Chorus, who had given themselves up for lost at v. 254, deem themselves happy, now that the fury of Ajax has ceased (κάρτ' ἂν εὐτυχεῖν δοκῶ), but Tecmessa tells them, that their condition is no better than before, since they must participate in the deep depression, occasioned by the folly he has been guilty of, which has succeeded to the madness of their lord.

264. Soph. Laocoont. fr. 4, Μόχθου γὰρ οὐδέεις τοῦ παρελθόντος λόγος.

269. If, with most of the MSS. we retain οὐ νοσοῦντες, the ἡμεῖς

⁶ [The Oxford translation imitates 'Such threats do the Atridae . . . ply the expression with some success: *against us*.']

must be understood of Tecmessa, who identifies herself with Ajax. Hermann reads *ἡμεῖς ἄρ' οὖν νοσοῦντες*. But the more minute explanation of her meaning, which Tecmessa gives by desire of the Chorus, proves that *ἡμεῖς ἄρ' οὐ νοσοῦντος ἀτώμεσθα νῦν* is the correct reading. "Then (i. e. since you grant that *τὸ διπλᾶζον μῆζον κακόν*) it is now, when Ajax is no longer diseased, that we are, for the first time, in deep distress." Cf. v. 274.

278. Cf. 186.

279. *πῶς γάρ ; οὐ θεῖόν τι εἶη ;*

281. The meaning is ; that which you declare yourself apprehensive of, you may consider a fact ; for the case really is so. The complete sentence is *ὥς ὥδ' ἐχόντων τῶνδ' ἐπίστασθαι (οὐ δεδοικέναι) σε χρη ταῦτα οὕτως ἔχουν*. Æsch. Prom. 766, *ὥς ὄντων τῶνδ' εἰ σοι μαθεῖν πάρα*. Thuc. 7, 15, *ὥς τῶν στρατιωτῶν μὴ μεμπτῶν γενομένων οὕτω τὴν γνώμην ἔχετε*.

282. *προσέπτατο*, as Æsch. Prom. 644, *θεόσσυτον χειμῶνα καὶ διαφθορὰν μορφῆς, ὅθεν μοι σχετλίᾳ προσέπτατο*. Eur. Alc. 420, *οὐκ ἄφνω κακὸν τόδε προσέπτατο*.

285. *ἄκρας νυκτός* may be taken for either the beginning or the end of the night. The addition of "*when the evening lights are extinguished*," shows that here the former is meant. So Pind. Pyth. 11, 10, *ἄκρα σὺν ἐσπέρα*. Cf. Od. 18, 307, *αὐτίκα λαμπτήρας τρεῖς ἔστασαν ἐν μεγάροισιν, ὅφρα φαίνουιν*. These *λαμπτήρες* were *διαφανῆ κέρατα*, ἐν οἷς ἐνετίθεντο αἱ λαμπάδες.

297. As the *ταῦροι* formed an essential part of the *εὐκερως ἄγρα*, the old reading of *εὐκερων τ' ἄγραν*, as expressing something distinct from the oxen and dogs, is manifestly absurd. By adopting *εὐερόν τ' ἄγραν* we admit the sheep and goats, the mention of which could not well be omitted here. Cf. 62.

298. Cf. 235, *ἄνω τρέπων (ἀνερύσας) ἔσφαζε*, "*resupinato capite guttur feriebat*."

301. *σκιᾷ τινί*, because Tecmessa in the tent could neither see nor hear the goddess.

302. *ἀνασπᾶν*, to utter arrogantly ; so Menander, in his *Ῥαπιζομένη*, fr. 7, *Πόθεν γάρ, ὦ φίλοι θεοί, τούτους ἀνеспάκασιν οὗτοι τοὺς λόγους ;*

303. *συντιθεῖς, τοῖς λόγοις συμμινύς*.

304. *ἐκτίσαιοτο*, not *ἐκτίσειτο*, because the ὕβρις of Ajax against his supposed adversaries was already accomplished, the Atreidæ being, as he imagined, slain, and the others prisoners in his tent. The participle *ἰών*, which refers to the nocturnal *ἔξοδος* (287), is often like *μολών, παρών, ἔχων*, added by the tragic poets, to render the description more lively. Phil. 353, *εἰ τὰπὶ Τροίᾳ πύργαμ' αἰρήσοιμ' ἰών*. Ant. 764, *δράτω, φρονεῖτω μῆζον ἢ κατ' ἀνδρ' ἰών*.

308. Both the genitives *ἀρν. φόνου* and *νεκρῶν* depend on *ἐν ἑρείπιοις*, "*in cadaverosis ruinis cædis ovillæ*." *Ἐν ἑρείπιοις ἑρείφθεις*, as ἐν *ζυγοῖσι κνώδαλα ζευγνύναι* *ζεύγλαισι δουλεύοντα, κακαῖς νοῦσοισι κακοῦσθαι*, and other combinations of the same kind which are found in the poets.

310. *δυνεῖ* with *χειρί*, for the sake of perspicuity. So Eur. Phœn.

1390, ἔγχος ἐκ χειρὸς τῆσδ' ἀπ' ὠλήνης βαλεῖν. Also the similar combinations λάξ ποδὶ κινῆσαι, τῇ χειρὶ πύξ παῖειν, ὁδὰξ βῶλον ὁδοῦσι λάζεσθαι.

312. τὰ δεινὰ ἔπη, the words of terrour, "*all that is most terrible;*" "*the most terrible threats,*" τὰ ἔσχατα, such as men are wont to use in their paroxysms of anger⁷. Cf. 650, 1226, and Eurip. Phœn. 185. τὰ δεινὰ ἐφυβρίζει πόλει, i. e. ruin. Perhaps, however, Sophocles may have written πάνδευνα.

313. φανοῖην, Attic opt. fut. for φανοῖμι, like ἱροίη in Xenophon.

315. By addressing them as φίλοι, Tecmessa hopes to propitiate the Chorus, and thus to escape their reproaches on account of the disclosure which she has just made respecting Ajax.

319. βαρύψυχος, καταπεπτωκὼς τὴν ψυχὴν. The position of the words forbids the junction of γόους ἔχειν=γοᾶσθαι (*W.*), but ἔχειν signifies *to deem, to hold*: ἐξηγείτο αἰεὶ ποτε ἔχειν, πρὸς κακοῦ ἀνδρός (sc. εἶναι, as 1072, καίτοι κακοῦ πρὸς ἀνδρός) τοιοῦσδε γόους⁸.

330. The words of friends—not the consolations of a weak woman—have influence over men of his character. Homer ἀγαθὴ δὲ παρὰ φασίς ἐστὶν ἱταίρου. Cf. CEd. C. 1193.

334. μᾶλλον, sc. λίξω δεινὰ.

338. παρών, in *præsenti*.

341. πού ποτ' εἶ; exclaims Tecmessa, terrified at the thought, that possibly Eurysæces, whom she had concealed from Ajax (cf. v. 531), may not be safe from his violence.

342. Ajax, in the restlessness of his troubled spirit, now calls on his brother, who is absent on a predatory expedition; for the Achæans before Troy ἐτράποντο πρὸς ληστείαν τῆς τροφῆς ἀπορία. Thuc. 1, 11. Cf. Homer, Il. 1, 366. 9, 328.

344. ἀνοίγετε, or ἀνοίξατε, was a direction so frequently given, that it came to be employed, even when the order was given to a single person. So in the Roman comic writers we find, *aperite aliquis*.

345. κάπ' ἐμοὶ βλ., "*if, since Teucer is not here, he holds even me.*"

348, sqq.—"*You, my faithful shipmates, alone can help me. Put me to death—me, who have slaughtered these harmless sheep instead of slaying my enemies. Would that I might yet avenge myself on those who now mock at my sufferings, and then—close my eyes in death—for death alone can relieve me.*" Then Ajax, in language full of feeling, bids farewell to his followers.

351. Ajax, in addressing his sea-faring companions, here employs a nautical metaphor to express his present condition (cf. 206, 251, 257): "*Behold what a billow under (the influence) of the blood-red*

⁷ [That is, the article denotes the dreadful words he used as the well-known dreadful language, that men utter in their wrathful imprecations: "*Quæ graviter comminantes conceptis verbis dicere solere: id est, mortem mihi comminabatur.*" Πάντα τὰ χαλεπὰ ἀνεῖρε. Xen. Cyr. 4, 2, 35. Lob.]

⁸ [I confess that I prefer Lobeck's interpretation, that ἔχειν (*habere se =*

εἶναι, as Triclinus explains it: "*ἐξηγείτο vel pro simpliciter ἡγείτο positum est, vel dictitare significat et declarare, ut Æsch. Prom. 214: τοιαῦτ' ἐμοῦ λόγουσιν ἐξηγουμένου.*" Πρὸς κακοῦ ἀνδρός εἶναι=*imbecilli esse hominis*. Gr. 1427, 6 (1034, 6), § 638, 2, b. αἰεὶ ποτε (= *'ever,' 'always'*) occur in connexion, Antig. 456: frequent in Thucyd.]

Ajax.

G

storm, is careering and compassing me round."—**φουνία**, which properly belongs to κύμα, indicates the streams of blood by which he is surrounded⁹.

354. The Chorus speaks aside to Tecmessa.

356. γένος ναῦας ἄρ. τέχνας = κώπης ἀνακτες, *rerum nauticarum administri*, cf. 201.

357. ἐπέβας, absolut. sc. τῶν νεῶν; ἐλίσσων πλάταν, *plying* [lit. *rolling*] the oar, to which ἔλιον, "through the sea," is united by means of the verb; ὅς refers to the notion of ἀνὴρ, implied by the γένος.

360. ποιμένων. A general designation of Ajax, as ποιμήν λαῶν; cf. Phil. 852. The MSS. have ἐπαρκέσοντ', which does not admit a genitive case. Cf. Alcæus, fr. 15, 4, κνάμιδες, ἄρκος (a defence against) ἰσχύρω βέλεις.

362. Both these verses are usually assigned to the Chorus; but see 386, and cf. 591. The poet is thinking of the proverb κακὸν κακῷ ἰᾶσθαι, which he himself employs in Stobæus, 4, 37: 'Ενταῦθα μέντοι πάντα τάνθρώπων νοσεῖ, Κακοῖς ὅταν θέλωσιν ἰᾶσθαι κακά. Herod. 3, 53, μὴ τῷ κακῷ τὸ κακὸν ἰῶ.

363. τὸ πῆμα τῆς αἵτης, as πῆμα κακοῦ, τὸ πῆμα τῆς νόσου, &c.

366. To fight with φοβέροι θῆρες were honorable; but to attack ἀφόβους θ. (φόβον μὴ ἐμποιοῦντας, *cicures bestias*, a sort of Oxymoron) is discreditable.

367. ὑβρίσθην, as 217, ἀπελωβήθη.

370. Tecmessa draws back.

374. χερὶ belongs, according to the sense, to ἐν βουσί πεισών, "with armed hand attacking the herds, whilst I allowed my accursed tormentors to escape." It would have been strictly logical to say, ὅς μεθεις τοὺς ἀλάστορας, ἐν βουσί πεισών χερὶ, κ.τ.λ., but the inconsistency of the act is rendered more apparent by the present arrangement.

375. κλυτά, noble herds. So in Homer, κλυτὰ μῆλα.

376. δέειν, to shed. The *verba humectandi* often have this meaning, τέγγειν δακρῶν ἄχναν, Trach. 848, ραίνειν χοάς, &c.

379. πάνθ' ὄρων, sc. κακά, i. e. πανοῦργε καὶ περιέργε. Cf. Phil. 1013.

381. κακοπιν. ἄλημα, "squalidus erro" (πλάνος, πλάνημα), so at v. 390 Ajax calls Ulysses ἐχθρόν ἄλημα, with reference to his getting into Troy in the disguise of a beggar. Od. 4, 242.

383. "Though Ulysses laugh now, his laughter may soon be turned into mourning, if such be the will of the gods." Ajax pays no attention to this apophthegm, that the fate of man is altogether in the hands of the deity, but expresses a wish that he could get Ulysses into his power. Tecmessa implores him not to speak so presumptuously. V. 386 is usually assigned to the Chorus: but this would spoil the symmetrical arrangement which prevails from v. 348 to 430: which is, that whilst the lyrical portions [and speeches] assigned to Ajax correspond to each other, there is a reciprocal correspondence

⁹ [ἰδεσθὲ μ' οἶον, κ.τ.λ.=ἰδεσθε οἶον Gr. 1404 (1011), § 898, 2.]
ἀμφ' ἐμὲ κύμα κυκλείται (W.). Compare

between the speeches of the Chorus and Tecmessa. Thus the whole is divided into three sections :

1)	{ 348—355	A. X.		
	{ 356—363	A. T.		
2)	{ 364—378	A. T.	A. X.	A. X.
	{ 379—393	A. X.	A. T.	A. T.
3)	{ 394—411	A. T.		
	{ 412—429	A. X.		

389. Æacus, the father of Telamôn, was the son of Zeus and Ægina.—πῶς ἂν—θάνομι, "*utinam aliquo modo moriar*," a common form of expressing [under the form of an interrogation] a wish, of which one can hardly expect the fulfilment. Phil. 783, πῶς ἂν ἀντ' ἐμοῦ τὸν ἴσον χρόνον τρέφοιτε τήνδε τὴν νόσον, cf. Phil. 1198. [Gr. 809, c (647 b). § 427, 3.]

390. δισσάρχας, as 251 δικρατεῖς, otherwise δισσοί.

395. ὡς ἐμοί, "*for a man in my condition*." So Eur. Ion, 1539. τὸ γένος οὐδὲν μεμπτόν, ὡς ἡμῖν, τόδε. [1513, i. § 869, 5.]

399. The thought recurs at v. 457. JN. οὐκέτι ἀξίος εἰμι βλέπειν οὔτε (εἰς) θεῶν γένος οὔτε εἰς ὀνησίην τινα ἀμ. ἀνθρώπων (in a similar way Livy, 22, 14, *scipius nos quam deorum invocant opem*), the preposition εἰς being also used ἀπὸ κοινοῦ for the first as well as the second member.

401. Ajax now (cf. 91) perceives that it is the determination of Athênê to destroy him. [οὔλιον· ὀλίθριον, μεχρὶ θανάτου. Sch.]

404. [ποῖ τις φύγῃ; Gr. 802, 803, b, c (642), § 427, 2.]

405. If we refer the τὰ μὲν back to the idea expressed at v. 399 (that no help was to be expected from any quarter), we get at the sense: "*Whither shall I turn, now every conceivable way of escape is closed, but vengeance will follow close at my heels, and I devote myself to crazy expeditions [lit. captures¹]; but the whole army will put me to death*." For the sake of placing the antithetical ideas side by side, the poet makes μῶραις δ' ἄγραις προσκείμεθα a principal proposition, instead of saying, as he should have done in strictness, "*The Achæans will take vengeance on me for my insane expedition²*." The MSS. have τοῖσδ' ὁμοῦ πύλας, for which I have substituted (with Lobeck) τίσιν δ' ὁμοῦ μ' ἐλᾶ (cf. 504), "*vindicta autem e vestigio me aget*."

407. Æsch. Sept. c. Theb. τρίπαλτα πῆματα, "*calamities assailing with threefold force*," i. e. excessive violence. So here δίπαλτος ἂν με χειρὶ φονέουσι, "*violently assaulting me with armed hand (will slay me)*."

410. χρήσιμον, γενναῖον. Eur. Phœn. 1730, τὸ χρήσιμον φρενῶν.

412. πόροι ἄλ., so Æsch. Pers. 373, "*ye rushing paths of ocean*," the ὕγρα κέλευθα of Homer.

¹ [I would rather suppose that Ajax does not refer to punishment for *that* one expedition, but describes himself, with a pathetic expression of self-contempt, as now *given up* to the taking of such prey; to such expeditions.]

² [Hermann reads: εἰ τὰ . . . μὲν φθίνει, φίλοι, τοῖσδ', οἳ ὁμοῦ μῶραις ἄγραις προσκείμενα, *si et vindicta perit per hæc, qualia hic insaniis capturis prostrata jacent*. Lobeck's way is far better.]

415. οὐκ ἔτι με, sc. καθίζετε.

420. εὐφρονες Ἀργείοις. Ajax, in his rage at the disgrace he has incurred on the plain through which the Scamander flows, ascribes to that river a disposition friendly to the Greeks, whom he now detests, and hostile to himself. Such personifications are not unfrequent in the poets. Cf. Trach. 993. Æschyl. Sept. 17. Eur. Phœn. 940. Bacch. 1169.

421. [οὐκ ἔτι μὴ... ἴδητε, Gr. 797 (633), § 748. ἄνδρα τόνδε (=me), ib. 1015 (796, b), § 655, 4.]

423. This passionate expression of conscious merit, which is qualified by ἔπος ἐξέρτω μέγα, is, under the present circumstances of Ajax, well calculated to excite in the mind of the hearer a feeling of sympathy with his sufferings. Compare the words of Achilles, Il. 18, 105, τοῖος ἐὼν οἷος οὗτις Ἀχαιῶν χαλκοχιτώνων ἔν πολέμῳ.

428. οὐθ' ὅπως, instead of οὗτοι οὔτε σ' ἀπείργειν (τοῦ λαλεῖν) οὔτε ὅπως ἐὼ λέγειν ἔχω³.

430. The sudden discovery made by Ajax in the midst of his misfortunes, that his very name is ill-omened, is exceedingly true to nature, and very affecting. Æschylus and Sophocles are fond of these ingenious explanations of proper names, when the fate of the individual would be immediately felt, in an age when men's minds were carefully observant of *omina*, to correspond with the *omen* involved in his name, and thus establish an *intended connexion* between the two. In the hands of Euripides the practice degenerates into a mere play of words.

431. ξυνοῶσιν, ξυνδραμεῖν καὶ εἰς ταὐτὸν ἐλθεῖν. The explanation of one of the Scholiasts, συνψόδον εἶσεσθαι intimates the existence of another reading, ξυνάσιν.

432. καὶ δὲ, vel bis, οὐχ ἅπαξ μόνον. Cf. 940.

433. Instead of the usual τὰ πρῶτα, πάντα, πολλά or μάχην, ἀριστείαν ἀριστεῦσαι, without an adjective, Sophocles here adopts the unusual combination of τὰ πρῶτα καλλιστεῖ ἀριστεῦσαι; στρατοῦ depends on τὰ πρῶτα. Telamôn received Hesidônê, the mother of Teucer, from Heraklês (Hercules) as an ἐκκριτον γέρας. Cf. 1300.

439. [ἔργα . . ἀρκέσας must be considered an extension of the *acc. cognatæ significationis*: nearly—"ἀρκεσιν ἐργαστικὴν ἀρκέσαι." W.]

445. παντουργῶ φρένας, so in Phil. 636, it is said of Ulysses ἔστ' ἐκείνῳ πάντα λεκτά, πάντα δὲ τολμητά. Æsch. Sept. 671, φωτὶ παντόλμῳ φρένας.

446. ἔπραξαν, κατεχαρίσαντο.

447. τόδ' ὄμμα, as in Æsch. Agam. 1267, ὄμμα συμβάλω τόδε. [Cf. n. on 421.]

448. If my understanding had not been led astray by a mental delusion, the Attributives would never again have given such a decision against any other person, i. e. *I would have prevented the possibility*

³ [οὐκ ἔχω (=non possum, &c.) is followed either by the inf. or by a dependent interrogative clause with πῶς, ὅπως, ποῖ, πᾶ, &c.: e. g. οὐ γὰρ εἶχόμεν—ὅπως δρῶντες καλῶς πράξαμεν.

The double construction in this line may be imitated in English by construing the passage: *I cannot prevent you (from speaking), nor do I know how to suffer you.*]

of their doing so by putting them to death. Cf. Il. 1, 231, οὐτιδανοῖσιν ἀνάσσεις· ἡ γὰρ ἂν Ἀτρεΐδῃ νῦν ὕστατα λωβήσαιο.

450. Cf. 401⁴.

451. ἐπεντύνοντα, εὐτρεπίζοντα. Cf. 49 sqq.

453. ἐν τοιοῖσδε, as at v. 366, ἐν ἀφόβοις θηρσὶ δεινὸν χέρας, contemptuously.

455. El. 687, ὅταν δὲ τις θεῶν βλάβῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν.

457. Cf. 399 sq.

459. Cf. 418 sqq.

461. μόνους, "*derelictos a me*."

464. γυμνόν is further explained by ἀριστείων ἄτερ, as in the Ant. 445, ἔξω βαρείας αἰτίας ἐλεύθερον. Cf. 750 and Phil. 31. Ant. 399. Aj. 750, 830, 1019. Homer, Il. 21, 50, has γυμνόν, ἄτερ κόρυθός τε καὶ ἔγχειος.

465. ὦν is added, as if Ajax had mentioned ἀριστείων generally, instead of τῶν ἀριστείων. It depends on στέφανον εὐκλείας = στέφ. εὐκλεᾶ (Eur. Suppl. 313, στέφανον εὐκλείας λαβεῖν).

466. Instead of opposing a second member with ἡ το πότερα, 460, the poet more naturally connects his second supposition as an antithesis to the clause immediately preceding οὐκ ἔστι ταῦτα.

469. Because a successful attack on the Trojans would render the capture of the city more feasible.

472. φύσιν γε, i.e. *even although I was defeated in the contest for the armour of Achilles*.

473. Ajax introduces the axiomatic principle, that "the εὐγενής must either καλῶς ζῆν or καλῶς τεθνηκῆναι," (479, cf. Ant. 463, El. 1458, and the words of Ajax, Il. 15, 511,) by the reflection, "*It is base for him to desire long life, who experiences no change in his woes* (cf. with this dat. CEd. R. 25, Col. 313); *for what pleasure can the unhappy derive from the uniform succession of days, each of which does but add to us some portion of death, and again defers it* (somewhat)." The genit. τοῦ γε κατθανεῖν is joined to προσθεῖσα (τι) [τὸ κατθανεῖν, *our dying*, being considered a work always going on].—The non-alternation of sorrows with joys (τὸ κακοῖσι μὴ ἐξαλλάσσεσθαι, the verb, which properly applies to the condition of a man, being transferred to the man himself) is opposed to the constant succession of days⁵. Every day we die somewhat, inasmuch as we draw nearer to the termination of our earthly career, and yet death is every day deferred. The expression ἐξαλλάσσεται gives the idea a somewhat artificial form.

485. ἀναγκαῖα τύχη, "*the lot of slavery*." In Il. 16, 835, the ἡμαρ ἀναγκαῖον, is opposed to ἐλεύθερον. This touching speech of Tecmessa reminds us of Hector's farewell to Andromachē, Il. 6, 407.

488. Cf. 210: εἶπερ τινὸς σθ. instead of σθῆνοντος, εἶπερ τις

⁴ [νῦν δέ, *nunc autem*; *ut vero se res nunc habent*. Gr. 1485 (1053, m), § 719, 2.]

⁵ [Lobeck explains the passage in the same way, except that he considers

ἡμέρα παρ' ἡμέραν to be, not *alterni dies*, but ἡμέρα παρ' ἡμέραν θεωρουμένη sive ἡμέραι παράλληλα ἐξεταζόμεναι, *one day as compared with another: day compared with day*.]

ἄλλος ἰσθενεν, i. e. μέγιστον σθένοντος, for which reason the gen. Φρυγῶν is added.

490. καὶ σῆ μ. χ. is added by Tecmessa, for the purpose of soothing Ajax, who believes himself persecuted by the gods. By μάλιστα she distinguishes him above all other Achæans.

491. τὸ σὸν λ. ξυνήλθον, τὸ σὸν λήχος συνελθοῦσά σοι ἴσχον, like the Homeric ἔμὸν λήχος ἀντιώσαν.

496. The common reading τελευτήσας ἀφῆς (which has probably arisen from ἀφείς, v. 495) is illogical, inasmuch as it anticipates what is afterwards said in the apodösis, "*The day of thy death will be also the commencement of my slavery.*" I have, therefore, with K. Sintenis, substituted τελευτήσας φανῆς, "*and thy death becomes publicly known.*" Cf. Phil. 1339, πέρας φανῆς. The connexion εἰ—ταύτη, κ.τ.λ. is the same as in Trach. 719, δέδοκται, κείνος εἰ σφαλῆσεται, κείνη σὺν ὁρμῇ καμὲ συνθανεῖν ἅμα. Cf. v. 513⁶.

500. Il. 6, 459, καὶ ποτὲ τις εἴπῃσιν ἰδὼν κἄτα δάκρυ χέουσιν "Ἐκτορος ἦδε γυνή, ὃς ἀριστεύεσκε μάχεσθαι Τρώων ἱπποδάμων, ὅτε Ἴλιον ἀμφεμάχοντο.

501. λόγοις λάπτων, conviciis attractans, καταπτόμενός μου, as in Æsch. Sept. 388, θένειν οὐεῖδει.

504. δαίμων ἐλῶ, ἡ δυστυχία, as elsewhere, κακοῖς, συμφοραῖς ἐλαύνεσθαι. Cf. 406.

511. διοίσεται⁷, διάξει, βιώσεται, the natural object βίον, αἰῶνα (Herod. 3, 40) being understood, as Rhés. 982, ἀπαις διοίσει, for which reason Sophocles employs his favorite middle voice.—σοῦ μόνος, μονωθείς, χωρισθείς⁸.

512. ὅσον—νεμείς depends on οἰκτερεῖ, "*let this thought (sc. the thought ὅσον—νεμείς), move thee to pity.*"

514. Il. 6, 410, ἐμοὶ δὲ κε κέρδιον εἴη Σεῦ ἀφαμαρτοῦσιν χθόνα δύνειναι· οὐ γὰρ ἔγ' ἄλλη ἔσται θαλπωρή, ἐπεὶ ἂν σύ γε πότμον ἐπίσπῃς, Ἄλλ' ἄχ'. οὐδὲ μοι ἔστι πατήρ καὶ πότνια μήτηρ. Ἦτοι γὰρ πατέρ' ἄμὸν ἀπέκτανε διὸς Ἀχιλλεύς κ.τ.λ.; 429, "Ἐκτορ, ἀτὰρ σύ μοι ἔστι πατήρ καὶ πότνια μήτηρ Ἡδὲ κασίγνητος, σὺ δὲ μοι θαλερὸς παρακοίτης.

516. "*Thou art now my only protector; for my native city thou hast thyself destroyed (here Tecmessa pays a tribute to the bravery of Ajax): my father and my mother were torn from me (not by thee, but) by another [cause, viz.] fate, therefore do thou continue to protect me.*" Tecmessa's love for Ajax would have seemed improbable, or at least an indication of selfish indifference, if he had been the murderer of her parents, the poet, therefore, makes her add in distinct terms, ἄλλη μοῖρα μητέρα τὸν φύσαντά τε καθεῖλε, i. e. ἄλλο, δηλονότι μοῖρα⁹. Cf. Phil. 38.

⁶ [εἰ θάνης, Gr. 1294 (949, δ), § 854, Obs. 1.]

⁷ [Lob. quotes authority (from Hippocr. de Septim. part. 1, 450) for χρόνον διαφέρεισθαι, but prefers translating διοίσεται vexabitur, raptabitur, maleque tractabitur: comparing Dio. Chrys. Or. 41, 506, C. ὅπ' ὀρφανιστῶν διασπασθήσεται, and Plut. Timol. c. 13, ἐτη δώδεκα ἐν ἀγῶσι καὶ πολέμοις διεφορήθη,

circumactus et jactatus est.]

⁸ [νέα τροφή = educatio juvenilis. L. W.]

⁹ So Goethe: "*Aber sie schonen uns nicht, uns andere Laien,*" i. e. *we the laity, distinguished, as other persons, from the spiritual lords.* [Is not this merely an imitation of the French idiom '*nous autres laïques?*']

517. [οἰκήτορας is a *proleptic* accus. Gr. 656 (530), § 381.]

520. Καλῶς τὸ κάμου, οἶον, μετὰ τὸν πατέρα καὶ τὸν υἱὸν κάμει ἐν τινι μοίρᾳ κατάθου. αἰδημόνως δὲ αὐτὸν ὑπομιμνήσκει τὰ τῆς εὐνῆς. Schol.—ἀνδρὶ is emphatic; ἀνδρὶ, i. e. ἀνδρὶ εὐγενεῖ.

524. Tecmessa refers to v. 480, which explains ἐτι, i. e. εἰς τὸ ἐξῆς.

527. Ajax is very willing to praise Tecmessa,—not as the Chorus advises, *for her words* (by consenting to live for his child's sake and hers), but (as he adds παρὰ προσδοκίαν) if she will follow all his injunctions. He is afraid that she may withhold Eurysāces from him.

531. ἐξελυσάμην, τοῦ φόβου χάριν, ῥύσασθαι θέλουσα, ἐξήγαγον, Schol. From this interpretation Hermann adopts the reading, ἐξέρ-ῥυσάμην.

534. ἔπρεπε τῇ παρούσῃ μου τύχῃ τὸ καὶ αὐτόχειρά με τοῦ παιδὸς κατασκευάσαι, Schol. The genitive after πρέπον is according to the analogy of ἄξιον, c. gen. So Plato, Menex. 239, C. πρεπόντως τῶν πραξάντων.

536. ἐπῆνεσα¹⁰ = *id laudatum* (or *probatum*) *volo*. Cf. ἔφριξα 604. [lit. "I have approved of it and continue to do so" = I approve of it. Cf. Gr. 754 (604 b), § 403, 1.]

537. "Wherein could I further serve thee, since I have obtained thy approval of the precautions which I have taken for the security of Eurysāces?"—ὡς ἐκ τῶνδε, "*ut ab hoc initio*," "*pro eo quod illud factum est*." Probably we should read, τῶνδ' ἐτ' ὠφελοῖμί σε.

543. λελειμμένῳ λόγων, ἀπολιμπανομένῳ τῆς κλήσεως, οὐκ ἀκούοντι. Cf. Eurip. Hec. 1632, λείμμαι τῶν ἐν Ἑλλήσιν νόμων, "*ignarus sum*." The very least delay is insupportable to Ajax.

545. Cf. Il. 6, 466.

547. Homer εἰ ἐτεὸν γ' ἐμός ἐσσι καὶ αἵματος ἡμετέριοι.

548. ὦμοις, cf. 205, νόμους μεγαλοφρονῶν τὴν φύσιν ὠνόμασε καὶ τὸ ἔθος τοῦ γεγεννηκότος. Schol.

550. Il. 6, 476, Ζεῦ ἄλλοι τε θεοί, δότε δὴ καὶ τόνδε γενέσθαι Παῖδ' ἐμόν, ὡς καὶ ἐγὼ περ, ἀριπρεπέα Τρῳέεσσιν, Ὡδε βίην τ' ἀγαθόν, καὶ Ἰλίου ἴφι ἀνάσσειν, κ.τ.λ.

552. καὶ νῦν, *even now*, before the greater εὐτυχία, that I have prayed for, arrives.

554. φρονεῖν μηδέν, μὴ ἀντιλαμβάνεσθαι μήτε τῶν ἀγαθῶν μήτε τῶν κακῶν. Schol. Cf. Mimnerm. 2, 3, πῆχυνον ἐπὶ χρόνον ἀνθεσιν ἡβῆς Τερπόμεθα πρὸς θεῶν, εἰδότες οὔτε κακὸν οὔτ' ἀγαθόν. Cf. Trach. 144. The true meaning of the μηδέν φρονεῖν, is meant to be indicated by the addition of the ἐως τὸ χαίρειν, κ.τ.λ.

556. τοῦτο, τὸ φρονεῖν.—δεῖ σε ὅπως δεῖξεις, an Attic mingling of the two forms, δεῖ σε δεῖξαι and ὅπως δεῖξεις [= *fac ostendas*]. So Phil. 55, δεῖ σ' ὅπως ἐκκλέψεις. Cratin. Nemesis, 2, δεῖ σ' ὅπως ἀλεκτρυόνος μηδέν διοίσεις.

558. κούφοις πνεύμασιν, like tender plants, which unfold their blossoms when they are strengthened by the air. The ancients ascribed invigorating powers to the breezes; hence, αὔραι ψυχτροφοί, πνοιαί ζωογόνοι, and that not merely as regarded the vegetable kingdom: cf. Dio. Chrys. 12, 202, τρεφόμενοι τῇ διηνεκῇ τοῦ πνεύματος ἐπὶ ῥοῇ, ἀέρα ὑγρὸν ἔλκοντες, ὥστε νήπιοι παῖδες.

¹⁰ Ich will das gelobt haben.

559. μητρὶ τῇδε χαρμονήν. Cf. 510, and Il. 6, 479, καὶ ποτὲ τις εἶπρσι πατρός γ' ὅδε πολλὸν ἀμείνων Ἐκ πολέμου ἀνιόντα φέροι δ' ἔναρα βροτόντα Κτείνας δῆμιον ἄνδρα, χαρεῖν δὲ φρένα μητρὶ. These few words betray the love of Ajax for Tecmessa: he represses his feelings to avoid being enfeebled by them.

564. Cf. 342, 43.

569. Cf. 506. Eribœa's name is emphatically mentioned, to distinguish his mother from Hesione, the mother of Teucer, as well as from Tecmessa, the mother of Eurysaces.

571. ἔστ' ἄν. The MSS. μέχρις οὐ or μ. ἄν: but to divide an anapaest in this way between two words is against the usage of the earlier Tragedy. Hence Hermann reads ἔστ' ἄν, which the glossators usually explain by μέχρις ἄν.

572. μήτε—μήτε would seem to require the subjunctive, but the future expresses more strongly the confident expectation, that this arrangement of Ajax will be carried into effect. (Cf. Œd. R. 1427, and Pindar Ol. 1, 3.) Perhaps, however, the ὅπως at v. 567, still exercises some influence on this construction.

573. θήσουσι (as in Homer, Od. 11, 545), ἔθηκε πόντια μήτηρ, the arms of Achilles.—Λυμεών, Ulysses.

574. αὐτό, τὸ ἐπτάβοιον σάκος (Il. 7, 219), from which Eurysaces derives his name, as Hector's son was called Ἀστυάναξ, because οἷος ἱρύετο Ἴλιον Ἐκτωρ.

577. Il. 6, 418, μιν κατέκχε σὺν ἔντεσι δαιδαλέοισιν. Cf. Od. 11, 74. Here the arms are to be buried with him, because the body of Ajax, according to Sophocles, and the general testimony of the authentic legends, was not burnt.

579. ἐπισκῆνους, (at=) in front of the tent, before the eyes of all.

580. Tecmessa is ordered to come into the tent to Ajax as quickly as possible, because women are too much given to utter lamentations.

582. As a skilful surgeon will not have recourse to charms (*incantamenta*) when the wound requires an immediate operation (these charms were common in the heroic age. See Pind. Pyth. 3, 51, where Chiron heals many μαλακαῖς ἐπαιδαῖς ἀμφέπων), so in mental diseases, lamentations and complaints are of little avail.

583. προθυμία, *properantia*, excited feeling, excitement.

586. Antig. 395, μὴ κρίνε κάξιλεγχε.

588. προδοὺς ἡμᾶς γένη, "not to become our betrayer," "not to prove treacherous towards us." Cf. Phil. 773, μὴ ἐμὲ κτείνας γένη.

589. To Tecmessa's adjuration πρὸς θεῶν, Ajax replies, that her invocation of the gods is useless, since he owes them no longer obedience, and is therefore no longer bound to aid and support Tecmessa by any duty towards them: χάρις χάριν τίκτει, but the gods on their part having abandoned him (see v. 457), he deems himself absolved from his allegiance to them. Hence the warning of Tecmessa: εὐφημα φώνει, "speak not so blasphemously¹."

593. ξυνέρξεθ', ἀποκλείσετε, he says this to the male or female

¹ [Virg. Æn. 11, 51: Nos juvenem Debentem, vano mæsti comitamur honorem, et nil jam cœlestibus ullis.] Ursinus ap. Lob.]

attendants, who are standing near himself or Tecmessa. [Gr. 796 (637), § 413, 2.]

595. ἄρτι, ἐξακμάσαντος τοῦ καιροῦ, now, when it is far too late to attempt it, my character having been long fixed.

596—645. FIRST STASIMON. The Chorus pronounce their native Salamis happy, because it enjoys the blessings of peace, whereas they are now in the tenth year of a hopeless war, and their leader suffering under a disease which is worse than death. But soon the intelligence of this calamity will fill Salamis also with lamentation, such as the house of the Æacidae has never before experienced.

597. ἀλίπλακτος (Æschylus, Pers. 307, calls Salamis θαλασσό-πληκτος νῆσος Αἴαντος), is closely connected, as a local predicate, with ναίεις, εὐδαίμων being the chief predicate². "Thou, I deem, art dwelling happily in the midst of the waves." Cf. 357, 1403.

599. Sophocles assigns to Salamis, by anticipation, the glory of the victory over the Persians, gained off its shores at a later period.

600. παλαιὸς ἀφ' οὗ χρόνος (it was the tenth year, Il. 2, 295, ἡμῖν εἰνατός ἐστι περιτροπῆων ἐνιαυτός 'Ενθ' ἰδέ μινόντεσσιν), is taken adverbially = ἐκ πολλοῦ χρόνου. Phil. 491, ὃν δὴ παλαιὸν ἐξ ὅτου δέδοικ' ἐγώ: also in prose, ἐρᾷ πολὺς ἐξ οὗ χρόνος· οὗτοι οὐ πολὺς χρόνος ἐξ οὗ... ἤλθον (Isocr.).

601. The reading of the MSS. Ἰδαία μῖμνω (or μῖμνων) λειμωνία ποίᾳ μήλων, is both inconsistent with the metre, and unmeaning. The antithesis to the tranquillity of the island requires this idea: *whereas I, unhappy that I am, have long been lingering on this swampy meadow before the walls of Troy*. Cf. below, 1206, κῆμαι αἰὲ πυκιναῖς δρόσοις τεγγόμενος κόμας, and Æsch. Agam. 539, where the herald complains: Εὐναὶ γὰρ ἦσαν δῆτιν πρὸς τείχεσιν· Ἐξ οὐρανοῦ δὲ καπὸ γῆς λειμωνῖαι δρόσοι κατεψέκαζον, ἔμπεδον σίνος ἱσθημάτων, τιθέντες ἐνθρον τρίχα. Bearing in mind Homer's πίσεια ποιήεντα, I have adopted the conjectural reading, Ἰδαία μῖμνω λειμώνια πίσει, ἀλγίων ἀνήριθμος, *perpetuis ærumnis vexatus*. Cf. El. 231, ἀνήριθμος θρήνων, *perpetuo lacrimans*. CEd. R. 179, ὦν (τέκνων) πόλις ἀνάριθμος ὄλλυται³.

604. αἰὲν εὐνώμας, εὐκίνητος, *time*, which is ever hastening onward in its regular course, whilst we (the Chorus) are making no progress.

606. We have an instance in El. 471, δοκῶ με τολμήσειν, and Trach. 706, ὁρῶ δέ μ' ἔργον δεινὸν ἐξεργασμένην, of this unusual syntax of the *accus. cum infin.*, the subject of the inf., though the same as that of the verb, being expressed, as if it were a distinct and independent notion. [Cf. Gr. 1066 (819), § 673, 1.]

608. ἀδῆλον "Αἰδην, "the invisible, the dark." Two words derived from the same root are purposely joined, like *amæna amænitas*, &c.

609. To the many combats in which I have been engaged, is now

² [ναίεις εὐδαίμων, *incoleris felix*=*felices habes incolas*. Il. 2, 626, νήσων αἰ ναίουσι πέρην ἁλός.]

³ [Other conjectures are: (1) Elmsley's, λειμωνίδι ποίᾳ μέλων (2) Hermann's,

'Ιδαία μῖμνω λειμώνι' ἀποινα, *μηνῶν ἀνήριθμος, diu est ex quo Idæa pratensis præmia exspecto, mensium innumerabilis*: (3) Lobeck, λειμώνι' ἐπαυλα μήλων.

added a new and fierce struggle with the unmanageable Ajax, who is now affected with insanity.

611. ξύναυλος, συνοικῶν, συνών, συζυγείς.—θεία as 186, ἥκοι γὰρ ἂν θεία νόσος.

612. ἐξεπέμψω. The middle voice (cf. 647) makes Salamis (as if the island were endued with human feeling) a participator in the glories of her Ajax.

614. φρενὸς οἰοβώτας [lit. *mentem seorsim pascens*, i. e. *segregans a ceterorum consiliis, inusitata pertinacia*. Lob.], Ajax, like an ox that has strayed from the herd, separates himself from his companions, and wanders alone, a prey to (or feeding) his solitary fancies, and shunning friendly conversation. Cf. 640. Il. 6, 201, "Ἦτοι ὁ κατὰ πεδῖον τὸ Ἀλγίον οἶος ἀλάτο, "Ὅν θυμὸν κατέδων, πάτον ἀνθρώπων ἀλειψίων.—Although his frantic violence is at an end, the Chorus regards as *μανίαν* his determination to escape from human society by an act of self-murder.

615. εὐρηται, γηγένηται.

616. ἔργα χεροῖν, as if it were one compound word, χειρουργήματα.

621. ἔπρεσε, ἐν ὀλιγωρίᾳ ἐστὶ παρὰ τοῖς Ἀγρεΐδαϊς. Schol.

624. παλαιᾷ ἔντρ. ἀμέρᾳ, as 508, πολλῶν ἐτῶν κληροῦνχον, i. e. πολυετής. So Cēd. C. 1215, αἱ μακραὶ ἀμέραι, "the long life of man," as νῖος ἡμέρα = νεότης. Eur. Ion. 720.

625. λευκῷ τε γήρᾳ, λευκαίνοντι τὰς τρίχας, *cano senio*. The δέ of the MSS. instead of τε, would only be admissible, if there were a second predicate, perhaps λευκά δὲ γήρᾳ, as Eur. Hec. Fur. 910, λευκά γήρᾳ σώματα.

627. The mother of Ajax will not emulate the plaintive melting strains of the nightingale, but will utter a wailing cry of anguish and beat her breast, and tear her hair. The statement is first made generally (by αἶλινον αἶλινον) she will wail for the death; and then the bitterness of her grief is still more distinctly brought out by the antithetical expressions ὄξυρ. ψῆδαί and γόος ἀηδόνοιος. (Cf. Antig. 423.) Thus we have here an instance of a double apodōsis, that is not uncommon in the plays of Sophocles. Cf. 840. Cēd. C. 289, 775. Phil. 269.

629. ἀηδοῦς, from the Æolic, ἀηδῶ, put in apposition with οἰκτρᾶς ὄρνιθος. Cf. θήρ λίων.

634. ἄμυγμα χαίτας, sc. πεσεῖται ἐν τῇ κεφαλῇ, as is sufficiently implied by χαίτη. Cf. 10.

635. The Chorus, being not yet aware of the intention of Ajax, expresses an opinion that his aged mother would rather hear of her son's death than his insanity. νοσεῖν μάτην, as at v. 625, νοσεῖν φρενομόρως, means *to be insane*. Cf. Arist. Pac. 95, τί πέτει; τί μάτην οὐχ ὑγιαίνεις;—The construction is: κρείσσων ὁ κεῦθων ἐστὶν⁴, Cēd. R. 1368, κρείσσων ἦσθα μηκέτ' ὦν ἢ ζῶν τυφλός. Cf. 67.

636. ἦκων, γενόμενος, ὦν, but with a reference to the expedition against Troy.

⁴ [X. ὁ νοσῶν μάτην κρείσσων ἐστὶ κεῦθων=εἰ, οἱ ὅτε, κεῦθει.]

646. The beginning of this speech is a reply to the last appeal of Tecmessa (594), which was not unfelt by Ajax, *πρὸς θεῶν, μαλάσσου.*

647. *φύει τ' ἄδηλα* is only added for the sake of completeness, it being only the second member that is strictly applicable to the circumstance that illustrates the remark. The copulative connexion of the clauses must be taken in a comparative sense (= ὥσπερ . . . οὕτω), as in Antig. 1112, *αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.—κρύπτεται*, "hides in its womb" (cf. Trach. 474), the middle voice. See above, 612, 772, 1376. Œd. R. 1021.

648. Archilochus fr. 69, *Χρημάτων ἀελλπτόν ἐστιν οὐδὲν οὐδ' ἀπμοτον.*

649. *ὁ δεινὸς ὀρκος*, the oath by which Ajax had sworn to destroy himself.—*καὶ περισκελεῖς φρένες, αἱ ἄγαν σκληραὶ ψυχαί*, as he had exhibited them to the friends about him and in contrast to *their* feeling. By the metaphorical use of *περισκελεῖς*, which in its literal meaning expresses the brittleness of steel (Antig. 474, *σίδηρον ὅπτον ἐκ πυρὸς περισκελῇ θραυσθέντα καὶ ραγέντα πλεῖστ' ἂν εἰσίδους*), the way is prepared for the simile which follows. Cf. 196, 708.

650. *τὰ δειν' ἐκαρτέρουν*, sc. *ἔπη λέγειν*, sc. "when I spoke hastily to Tecmessa, and declared my determination to die." Cf. 312 and 1226. *τότε* (formerly, lately, as *tunc* for *olim*) refers to the disclosures made to Tecmessa and the Chorus. Cf. 1240, 1377. Antig. 387.

651. *ἐθελύνθην στόμα*, "I have become feeble [lit. womanish] in my tongue:" in opposition to the *δεινὰ ἔπη*. Cf. Trach. 1176, *δξύναὶ στόμα*. This yielding to the gentle persuasion of Tecmessa, is compared to the plunging of red hot iron in oil, for the purpose of lessening its natural brittleness, and thus rendering it more suitable for the purposes of the smith and other artisans. So Plato, Rep. 3, 411, *τὸ θυμοειδὲς ὥσπερ σίδηρον ἐμάλαξε καὶ χρήσιμον ἐξ ἀχρήστου καὶ σκληροῦ ἐποίησεν*.

653. *λιπεῖν*. The infinitive, which is rarely employed with *οἰκτεῖρω*, is chosen here, because Ajax pretends that his compassion for Tecmessa and his child makes him unwilling to leave them; but *λιπών* would mean that he did leave them not without pity. Cf. Hom. Od. 20, 202, *Ζεῦ, οὐκ ἐλεαίρεις ἄνδρας μισγόμεναι κακότητι*.

654. Purifications require a running stream, or the waters of a fountain, or of the sea; for *θάλασσα κλύζει πάντα τάνθρώπων κακά*, Eur. Iph. Taur. 1161.

658. *ἔγχος*, *gladius*, as 95, 287, 907. He hides the murderous weapon in the ground; so Jason appears *κωπήεν μέγα φάσγανον ἐν χθονὶ πήξας*: for Circe ᾤπερ τ' Αἰήταο πᾶν κτάνεν, Apoll. Rhod. 4, 696. Cf. 817.

661. Cf. Il. 7, 303.

666. *Ἐπιφθόνως ἔφρασεν, ἐν εἰρωνείᾳ ἀντιστρέψας τὴν λέξιν*· *ἔδει γὰρ εἰπεῖν θεοὺς μὲν σέβειν, εἴκειν δὲ Ἀτρεΐδαις*, as 668, *ὑπικτίον*. There is also irony in the use of the plural verbs *εἰσόμυσθα* and *μαθησόμεσθα*.

668. Ajax ironically recalls to their recollection the injunction of Solon, which had passed into a proverb: *ἀρχῶν ἄκουε καὶ δίκαια*

κάδικα. Cf. Antig. 666: ὃν πόλις στήσειε, τοῦ δὲ χρηὴ κλύειν καὶ σμικρὰ καὶ δίκαια καὶ τάναντία.

669. "When every thing in nature is subject to fixed laws, shall weak man alone never learn moderation (677)?"—τὰ δεινὰ are τὰ θεῖα καὶ δέος ἐμποιοῦντα, such as the seasons, day and night, storm and calm, sleeping and waking. Cf. Hor. Epp. 1, 6, *Hunc solem et stellas et decedentia certis Tempora momentis sunt qui formidine nulla Imbuti spectent.*

670. τιμαῖς, ἀρχαῖς, τοῖς τιμῇς ἡξιωμένοις.—νιφοστιβεῖς, "traversing masses of snow."

672. νυκτὸς κύκλος, the moon: αἰανῆς, σκοτεινῆς, opposed to the λαυκόπωλος ἡμέρα. Æsch. Pers. 378.

674. "The blast of violent storms lulls again the groaning ocean," by preparing the way for softer breezes (cf. Odys. 5, 383. Virg. Æn. 5, 763) or for a calm. The gods and those supernatural powers that were regarded as divine, possess uncontrolled power within the provinces assigned to them for their operations. Apollo and Artēmis (Diana), for example, not only protect but punish; Hypnos, 675, binds and looses. So Æolus, Odys. 10, 21, as ταμῆς ἀνέμων, has power, ἡμὲν παυσέμεναι ἢ δ' ὀρνύμεν ὃν κ' ἐθέλῃσιν, and each particular wind has the same power in its own sphere, e. g. Hor. 1, 3, 15, *Noto non arbiter Hadriæ major, tollere seu ponere vult freta.* Sophocles here invests a *nomen neutrum*, ἄημα, with similar omnipotence. Cf. Hom. Il. 8, 485, ἐν δ' ἔπεσ' ὤκεανψ̄ λαμπρὸν φάος ἡελίοιο "Ἐλκον νύκτα μίλαιναν ἐπὶ ζειδωρον ἄρουραν." [On the aorist as denoting truths of general experience, cf. Gr. 753 (604), § 402, 1.]

675. ἐν δ', "in horum numero, de quibus sermo est," i. e. *pariter*. Cf. CEd. R. 27, 183. Trach. 205.

678. ἐγὼ δ', sc. γινώσκειν σωφρονεῖν. Ajax here scoffingly repudiates the old rule of Greek ethics, that we should love our friends and hate our enemies with equal intensity, and adopts the modern dictum of Bias: δεῖ φιλεῖν ὥς μισήσοντας καὶ μισεῖν ὥς φιλήσοντας (Aristot. Rhet. 2, 13), i. e. we should never hate irreconcilably, and should be cautious in contracting friendships. According to Diog. Laert. 1, 87, Bias assigned as a reason for this precept, οἱ γὰρ πλεῖστοι κακοί. So Ajax, τοῖς πολλοῖσι γάρ, κ. τ. λ.

680. ἔς τε τὸν φίλον, "as regards my friend." The poet avoids the regular form, ὃ τε φίλος ὠφελήτης, for the sake of giving greater precision to the phrase, by the use of ὑπουργῶν; τοσαῦτα, joined with ὠφελεῖν.—βουλήσομαι ὠφελεῖν instead of ὠφελήσω or βούλομαι ὠφελεῖν, the notion of futurity being transferred from the material act (the future support of his friend) to the present mental conception (the firm determination to assist him hereafter). Cf. CEd. R. 1077. Eur. Med. 259, τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι. Pind. Ol. 7. 36, ἐθέλησω διορθῶσαι λόγον.

684. ἀμφὶ τούτοισιν, "with my intentions."

685. διὰ τέλους τελείσθαι, i. e. τελῶς, ἐς τέλος. So Æsch. Prom. 278, ὥς μάθητε διὰ τέλους τὸ πᾶν.

688. τιμᾶτε, "mihi honoris causa tribuite," as the reverse is denoted by ἀτιμάζειν τινά τι.

693. The Chorus, instead of a Stasimon, strike up (in accordance

with their present feelings) a Bacchic saltatorial song, as in Antig. 1115. Trach. 205. CEd. R. 1086; they call on Pan to take part in their dance, and entreat the Delian god, who directs both the more exalted harmony of the moral system of the universe and the happy peaceful state of the human mind, to be propitious to them; for now life becomes again enjoyable, since the mind of Ajax is changed.

693. ἔφριξ' ἔρωτι, χαρᾷ, ἡδονῇ. The Chorus experience a *thrill of delight*; the change in their lord's condition being as welcome as it is unexpected. The expression seems to have been borrowed from Æschylus. See Schol. CEd. C. 1049, ἔφριξ' ἔρωτι τοῦδε μυστικοῦ τέλους. Cf. Eur. Hel. 632, γέγηθα, κρατὶ δ' ὀρθίους ἐθείρας ἀνεπτέρωκα.—ἀνεπτόμεν, so elsewhere ἀναπτεροῦσθαι. Ap. Rhod. 3, 724, ἀνέπτατο χάσματι θυμός. CEd. T. 487, πέτομαι ἐλπίσιν. The aorist, as at 97, 536, 790.

695. Although Pan is summoned from his Arcadian home, the poet still remembers, that that god, who often took up his abode on the little rocky isle of Psytaleia, between Salamis and the mainland (Æschyl. Pers. 447, ἐνθ' ὁ φιλόχορος Πάν ἐμβατεύει), and who aided the Greeks at Marathon and Salamis, is the native protector of the Salaminians. They invite him, therefore, to join in their dance, in the same manner as similar deities (e. g. Aphrodītē [*Venus*], the Erōtēs [*Amores*], and Iacchus) were summoned in ὕμνοι κλητικοί.

695. ἀλίπλαγκτε, answering to 702, ὑπὲρ πελαγίων μολών, is the predicate of φάνηθι, to which it assimilates itself, as in Theocritus, ὄλβιε κῶρε γένοιο: *sic venias hodie* in Tibullus.

698. Pindar, Parth. 6, calls Pan χορευτὰν τελεώτατον θεῶν, and an Attic Scolium addresses him thus: ὦ Πάν, Ἀρκαδίας μέδων κλεινῶν, Ὀρχηστὰ, βρομίαις ὅπαδὲ Νύμφαις.

700. Νύσια, lively dances, such as were performed in the Bacchic processions (Θιάσοι) by Satyrs and Nymphs on the table-land of Nysa, the birth-place of Dionysus.—Κνώσσια, such as were customary in the Cretan city of Cnossus, in honour of Ariadnē, the bride of Dionysus. According to Homer, Il. 18, 590, a level space was laid out by Dædalus for the performance of these dances.—αὐτοδαή, *self-taught*, dances extemporized by the Chorus, as distinguished from the artificial movements of the Nysian and Cnossian sacred dances.—λάπτειν, *jactare*, a notion transferred from the movements of the limbs to the dance itself.

702. The sense is: *May Apollo the ἀποτρόπαιος and ἀγλατὰς ἀνάσσων* (Pindar), *who has now visibly manifested* (εὐγνωστός⁴) *his kindness (in thus restoring Ajax to his senses), ever continue his favour towards us!*

706. Arēs (Mars), in whom resides the power of coming (to stir up war) and going (to restore peace by his absence), had yielded to Apollo. Cf. 467. He has relieved the Chorus from gloomy apprehensions—at v. 200, they had said: ἐμοὶ ἄχος ἔστακεν—, for, as being

⁴ [εὐγνωστός *facilis ad noscendum*.— *manifesti apparebant*. Ellendt.]
Raro enim nec nisi dilectis sibi Dii

engaged in war, they were under the power of the god of war. Cf. Trach. 645.

709. The general meaning is: *Now may we mariners again rejoice, since we have nothing more to fear from the wrath of the Achæans.* Cf. 245. The metaphor λευκὸν εὐάμ. φῶς (so proverbially λευκή ἡμέρα) is suggested by the preceding ἔλυσεν ἄχος ἀπ' ὀμμάτων. Cf. 649.

710³. θοᾶν ὠκνάλων as in Hom. Od. 7. 34, νηυσὶ θοῇσι πεποιθότες ὠκείησιν, and Hymn. Ap. 107, ποδήνεμος, ὠκία Ἴρις. The former is *velox*, the latter *celer*. Cf. Phil. 516.

712. Cf. 654 and 666, πάνθ' ὅτα, "*summa religione colenda*."—ἐξήνυσε=ἔφη ἐξανύσειν, because the Chorus takes the will for the deed.

714. The Chorus repeats and fully assents to the observation made by Ajax at v. 646. The antithesis to ὁ χρόνος πάντα μαραίνει may have been suppressed, because the Chorus is concerned only with the cessation of Ajax's anger against the Atridæ and the gods (589).

715. ἐξ ἀέλπτων, *ex insperato*, elsewhere generally ἐξ ἀέλπτου, ἐξ ἀελπίας.

719 "*First of all, I desire to tell you (or to make an announcement to you); Teucer is returned.*"

720. The Argives were assembled in front of the tent of Agamemnon (see v. 49, and Il. 7, 382) for an ἀγορά, to take counsel respecting the conduct of Ajax. See 749.

727. ὥς οὐκ ἄρκ. depends on ὀνειδίσιν ἤρασσον, "*conviciis hinc atque hinc tundebant.*" Virg. Æn. 4, 446. Cf. Phil. 374.

729. An imitation of the quarrel-scene between Achilles and Agamemnon in Il. 1, 190. There Nestor, and here the (732) ἄνδρες γέροντες, counsel peace.—διεπεραιώθη, διελκύσθη, ἐγυμνώθη.

731. δραμ. τοῦ προσωτάτῳ, εἰς τοῦσχατον ἐλθοῦσα, as ἵεναι τοῦ πρόσω.

732. τῶν γιρόντων διαλασσόντων αὐτοὺς διὰ λόγων.

736. νέαι βουλαί, his desire of reconciliation with the gods and the Atridæ: νέοι τρόποι, the unusual mildness of his temper.

740. τῆς σῆς ταύτης χρείας τί ἐστὶ τὸ ἑλλιπές; "*Quid hujus negotii tui parcius (i. e. tardius) factum est quam debebat?*"

741. τὸν ἄνδρα ἐκέλευσεν ἔνδοθι στήγης μένειν, "*vetabat ne Ajax intus veniret foras.*" Teucer wished to prevent Ajax from again coming into collision with the Argives.

742. παρήκειν, not to pass his attendants, who are keeping watch over him.

743. An ominous word (οἴχεται) escapes the leader of the Chorus.

747. The usual reading was: τί δ' εἰδὼς τοῦδε πράγματος πέρι; The answer shows that πάρει and not πέρι, is the right reading⁶.

748. τοσοῦτον (*only* so much. Cf. 441) belongs also to παρῶν ἐτύγχανον, in the sense of μέχρι τούτου.

749. Cf. 721.

⁵ [Πάρα πελάσαι nearly=πελάσει, according to Lob. Ellendt strangely considers πελάσαι *trans.* (=propius admove) and the expression ἴγ. =redonare prosperitatem.]

⁶ [τοῦδε πράγματος depends on the substantivized neut. pron. τί: as ἄ... διώκει τοῦ ψηφίσματος, the expressions of the decree which he accuses of illegality. Dem.]

750. οἷος Ἀτρειδῶν δίχα. Cf. 464, γυμνὸν φανέντα τῶν ἀριστείων ἄτερ.

756. τῇδ' ἔθ' ἡμέρᾳ, "no longer than to-day:" only this one day longer; not τῇδε θῆμέρᾳ, *only on this day*, for the anger of the goddess had already been of longer continuance.

757. ἔφη λέγων, "he spoke in words" ['he spake and said']. So Æsch. Agam. 198, εἶπε φωνῶν.

758. ἀνόνητα, like ἀνωφελεῖ, ἀχρεῖα, a milder form of expression than ἀνόητα. Horat. *Vis consili expers mole ruit sua*.

760. ὅστις is connected with τὰ σώματα by virtue of its inherent power of expressing a plurality. Cf. Il. 3, 279. Antig. 707.—φύσιν βλαστῶν (by an extension of acc. cognat. signif.), instead of φύσιν φύς, βλάστην βλαστῶν. Cf. 42, 1259.

764. Peleus to Achilles, Il. 9, 254, Τέκνον ἐμόν, κάρτος μὲν Ἀθηναίη τε καὶ Ἥρῃ Δώσουσ', αἱ κ' ἐθέλωσι, σὺ δὲ μεγαλήτορα θυμὸν Ἰσχεῖν ἐν στήθεσσι· φιλοφροσύνη γὰρ ἀμείνων.

768. In the same way Ajax the Locrian, φῆ ῥ' ἀέκητι θεῶν φυγέειν μέγα λαῖμα θαλάσσης, Odys. 4, 504.

771. Sophocles meant to say, Ἀθάνας αὐδωμένης ἡνίκ' ὤτρυνέ νιν, but diverged into a somewhat different, but as far as the sense goes, equivalent structure of this sentence.

775. The general meaning is: *The battle will never reach me and my followers, therefore I can dispense with divine assistance.*

780. ἐξ ἔδρας, ἐκ τοῦ συνέδρου κύκλου (749).

781. φέροντα, "me who bring to thee" = to bring thee. [Cf. Gr. 1129.] Cf. 826.

784. Tecmessa comes out of the tent with Eurysäces (809), having before retired into it by command of Ajax at v. 684.

786. μέχρι βάθους διῖκνυται τοῦτο τὸ πρᾶγμα, ὥστε μὴ χαίρειν, Schol.

790. πρᾶξιν, τύχην, συμφοράν. Cf. Æsch. Prom. 697, πρᾶξιν Ἰούς. Soph. Trach. 151, 293. The aorist as at v. 693.

798. "Teucer foresees ([ἐλπίζει =] *auguratur*. Cf. Trach. 111, κακὰν ἐλπίζουσιν αἴσαν) that this quitting the tent will lead to destruction." The messenger says τήνδε, because he has already learnt from the Chorus, that Ajax is gone out. The ordinary expression, ἡ ὁδὸς φέρει εἰς ὄλεθρον or ἐστὶν ὄλεθρία, is poetically embellished by Sophocles [who irregularly combines the two?].

801. Il. 1, 69, Κάλχας Θεστοριδῆς, οἰωνοπόλων ὄχ' ἀριστος.—The messenger replies: τοῦ θ. μάντεως (ἐμαθὲν), and then repeats emphatically the substance of his former announcement, that death will be the consequence of Ajax's quitting the tent *on this day*. The usual reading (ὄτ' αὐτῷ θάνατον ἢ βίον φέρει) will not convey this meaning, for there could be no talk of *life* after 799, nor could φέρει be used in a different sense from that in which it was employed before. I have therefore substituted for ἢ βίον (interpolated from similar passages in other tragic writers: e.g. Eur. "Ἡδ' ἡμέρα θάνατον ἢ βίον

7 ['Metuit Teucer ne hic exitus Ajacis quem nunciat perniciosus ei futurus sit.' Lob.—Bothe conjectures: ἐλπίζειν φέρει, metuere nos facit. W. with Schol. ex-

plains it 'so that we may now approach (without shame) the ships of the other leaders.' Πελάζειν c. gen. as Phil. 1327, Χρύσης πελάστεις φύλακος.]

φέρει), the word ἐξοδος.—**δτ'** is for **δτι**, which admits of elision in Homer, Simonides, Theocritus, and other poets.

806. Instead of οἱ δὲ Αἴαντα ζητεῖν, a new finite verb is introduced, by which the strength of the expression is increased, as in Il. 20, 48, αὐτὲ δ' Ἀθήνη Σταῖσ' ὅτ' ἐμὲν παρὰ τάφρον δρυκτὴν τεύχεος ἐκτός, "Ἄλλοτ' ἐπ' ἀκτῶν ἐριδούπων μακρὸν ἀύτει, instead of ἄλλοτε δὲ σταῖσα.

807. φωτὸς ἡπατημένη, τῆς γνώμης αὐτοῦ ἀποσφαλεῖσα.

811. οὐχ ἔδρας ἀκμή (Hom. οὐχ ἔδος, Bacchyl. οὐχ ἔδρας ἔργον οὐδ' ἀμβολᾶς, Eurip. οὐχ ἔδρας ἀγών), to be taken parenthetically : ἔγκονῶμεν, οὐ γὰρ ἔδρας ἀκμή.

812. The form in which this thought is expressed, depends on the (by no means unusual) mixture of a special with a general proposition, with which the tragic poets are fond of concluding a speech. Tecmessa generalizes the idea: "*let us hasten if we desire to rescue Ajax, who is hastening to his death,*" by substituting **δς** **ἀν** **σπεύδῃ** for **δς** **σπεύδει**.

815. The **ἐκ** **δὲ** **τῶνδε** in v. 823, answers to the **ὁ** **μὲν** **σφαγεὺς** **ἔστηκεν**. For the sake of perspicuity, οὕτω **μὲν** **εὐσκευόμεν** refers back to the beginning of the sentence, and finishes off the foregoing reflection.

816. Ajax reflects (λογίζεται, calculates), that the σφαγεὺς is in three points of view **τομῶτατος**: first, as being the gift of an enemy, secondly, because it has been just sharpened and fixed in the soil of an enemy's territory, and, thirdly, because he himself has fixed it firmly. Cf. 657.

822. εὐνοῦστατον, "*my trustiest [lit. kindest] friend,*" spoken with something of bitter humour.

823. ἐκ τῶνδε. Cf. 537.

824. καὶ γὰρ εἰκός, because Zeus is **προγόνων προπάτωρ** (389).

825. Spoken with something of bitter humour; the sense being: *Fear not that I shall weary thee with prayers for any mighty boon; I ask but for an honorable burial.*

827. φέροντα (cf. 781), **πρῶτος ὥς** **με** **βαστάσῃ**, "*that he may be the first to (discover me and) bear me away.*" [**βαστάζω**, *porto*; *attollo*.]

828. Cf. 899, and Pindar, Nem. 8, 23, **φασγάνῃ ἀμφικυλίσας**.

830. Compare the last words of Hector, Il. 22, 338, **Λίσσῃμ' ὑπὲρ ψυχῆς καὶ γούνων σῶν τε τοκῆων**, **Μή** **με** **ἔα** **παρὰ νηυσὶ κύνας καταδάσαι Ἀχαιῶν**, κ.τ.λ. Il. 1, 4, **αὐτοὺς δὲ ἐλῶρια τεύχε κύνεσσιν Οἰωνοῖσιν τε πᾶσι**. The poet here gives us some intimation of what the conclusion of the drama will be.

833. So Cassandra in Æsch. Agam. 1265: **ἐπύχομαι δὲ καιρίας πληγῆς τυχεῖν**, **ὧς ἀσφάδαστος, αἱμάτων εὐθυνησίμων Ἀπορρύντων, ὄμμα συμβάλω τόδε**.

835. τὰς **ἀεὶ** **παρθένοὺς**, who therefore show an especial degree of favour to no man, but inexorably punish the evil-doer: **ἀεὶ δ' ὀρώσας**, κ.τ.λ. So CEd. C. 42, τὰς **πάνθ' ὀρώσας** **Εὐμενίδας**. On the word **ἀεὶ** Hermann remarks: "*Adeo usitatum est hoc δὲ in repetitione ejusdem verbi, ut consentaneum sit, etiam prægresso τε ad eam constructionem rediri.*" [On the customary use of **δὲ** in *anaphora*, cf. Gr. 1458, d. § 764, b.]

837. **σεμνάς**. So El. 112, **σεμναὶ θεῶν παῖδες** Ἐρινύες, αἱ τοὺς

ἀδίκως θνήσκοντας ὁρᾷτε. At Athens it was usual to call them simply αἱ Σεμναί.—τανύποδας expresses the certainty and rapidity with which the brazen-footed Furies (El. 488) *stride on* to overtake the wicked.

839. καλῶ—μαθεῖν καὶ ξυναρπάσειαν, the *conjunctive* particle καὶ is used, as if the poet meant to say, καὶ ξυναρπάσαι.—κακοὺς κάκιστα, a common form of imprecation. See 1391. Phil. 1369: κάκιστα καὶ πανωλέθρους, adverb and adjective conjoined, as in Æsch. Sept. 534, ἡ τὰν πανώλεις παγκάκως τ' ὀλοίατο.

841. αὐτοσφαγῆς, αὐτοφόνος, αὐτοκτόνος is one who falls by his own hand or that of his friends, or one by whom his friends are slain, See Æsch. Suppl. 69. Ag. 1582. Eum. 212. Sept. 683, 811. Eur. Med. 1269.—With τῶς αὐτοσφαγεῖς, Ajax, as his anger rises, begins to give more forcible and distinct utterance to the same wish (καὶ σφας—ξυναρπάσειαν) which he has expressed at v. 839. For the double apodösis, see 628, and CEd. Col. 351, 1239 sqq. CEd. Rex, 889.

842. The introduction of this curse, just before the death of Ajax, when curses, as the ancients believed, were prophetic, could not be justified on satisfactory grounds, unless it took effect upon the Atridæ, since they, and not Ulysses, were the cause of his losing the armour of Achilles. Indeed Ulysses, at the end of the play, far from being represented as lying under this curse, is brought forward as the generous mediator between Agamemnon and Teucer. It is on Agamemnon alone that the curse really lights, Menelaus having been removed to Elysium; although in his rage Ajax mentions both the Atridæ. The ἐγόνων is incorrect, Agamemnon having been murdered by Clytæmnestra. Instead of πρὸς τῶν φιλίστων ἐγόνων, we should have expected simply πρὸς τῶν φιλίστων or πρὸς τῶν φιλιτάτων. Perhaps ἐγόνων is written by mistake for παγκάκως. The Scholium, v. 841, ταῦτα νοθεύεσθαι φασίν, ὑποβληθέντα πρὸς σαφήνειαν τῶν λεγομένων, might lead one to think by no means unlikely, that Sophocles, contented himself with the significant words, μαθεῖν ἐμὲ πρὸς τῶν Ἀτρειδῶν ὡς διόλλυμαι τάλας, and that the four verses (839—842) were interpolated by the actors. They would then apply to both the Atridæ, Menelaus having encountered many difficulties and dangers on his homeward voyage.

844. According to the notions of justice in the heroic age;—*quidquid delirant reges, plectuntur Achivi*. Thus the anger of Achilles brings destruction on all the Achæans; Chryses calls down a pestilence on the whole army; Philoctetes curses all the Achæans before Troy. After the slaughter of the herds, the whole army had taken up a hostile position against Ajax: hence the general curse on the πάνδημος στρατός, and its equally general fulfilment during their voyage homewards.

851. Cf. 625 sqq.

854. νῦν, i. e. *thou who hast so often lain in wait for me in the day of battle*. Cf. Phil. 797. Ajax adds ironically, "*there* (i. e. in Hades. Cf. 1372) *I shall have leisure enough to address thee.*"

861. Athens was called κλειναί, more especially after Pindar's κλειναί Ἀθῆναι, δαιμόνιον πολίεθρον. Cf. 1221.

862. Cf. 417 sqq.

864. Cf. 98.

866 sqq. The two divisions of the Chorus, after an ineffectual search, meet again in the neighbourhood of the tent. "*Loquuntur singuli. Sunt hæc antistrophica, atque ut in prima stropa duo primi hemichorii, sic in antistropa duo alterius hemichorii inter se colloquuntur: in altera stropa autem uni secundi hemichorii unus primi, et sic etiam in antistropa respondet.*" Hermann.

866. The Parechêsis, of which all the dramatic poets are so fond, expresses here the accumulated weight of useless toil which they have endured. Cf. 1197. Æsch. Pers. 998, *δόσιν κακὰν κακῶν κακοῖς*. (Cf. R. 1250, *εἰ τέκν' ἐκ τέκνων τέκοι*. Eunius: *Quidquam quisquam quoiquam quod conveniat, neget?*)

869. *ἐπίσταται*, i. e. *οὐδεὶς τόπος ἐπιστάμενος ποιῇ με συμμαθεῖν*, no place knows [any thing respecting Ajax], so that I may become a partaker of the knowledge which it [the place] possesses. [So Herm.: *ὥστε συμμαθεῖν*. Elmsl.] In the lost verse, the Chorus must have said that they heard a noise, to which the αὖ in 871 evidently refers.

870. The second semi-chorus here interposes, as if the first had said: *κλύω τινάς* or *τι*.

877. *οὐδὲ μὲν δῆ* (as *ἤ μὲν δῆ, καὶ μὲν δῆ*) for *οὐδὲ μὲν δῆ*, as El. 901: *ἀλλ' οὐδὲ μὲν δῆ μητρὸς ὁ νοῦς φιλεῖ τοιαῦτα πράσσειν*. Trach. 1128, *ἀλλ' οὐδὲ μὲν δῆ τοῖς ἐφ' ἡμέραν γ' ἐρεῖς*. The western side of the fleet is opposed to the eastern. We find a similar expression in Herodotus 7, 70, *οἱ ἀπ' ἡλίου ἀνατολίων Αἰθιοπίας*.

878. *φανείς κέλευθον*: as El. 1274, *φιλόταταν ὁδὸν φανείς*, except that there it signifies *φιλότατην ᾧξιν ἀφικόμενος*, whereas in this passage *κέλευθος* means the path which is trodden.

879. The whole Chorus sing the strophe and antistrophe.

880. *ἀλιάδαι, οἱ παῖδες τῶν ἀλίων, οἱ ἀλιεῖς*. An attributive with a patronymic termination, like *κοιρανίδης*, &c.

884. The Chorus in their helplessness address themselves not only to the fishermen, but to the Oreads and Dryads of the mountains, and to the Naiads of the streams.—*Ὀλυμπιάδες θεαί* are the Nymphs of the Mysian Olympus, which is identified by the Tragic poets with the Trojan Mount Ida; so in the Polyxena of Sophocles Menelaus separates from Agamemnon: *Σὺ δ' αὖθι μίμνων τήνδ' ἄν' Ἰδαίαν χθόνα Ποίμνας Ὀλύμπου συναγαγὼν θυηπόλει*.

885. *Βοσπορίων*, flowing into the Hellespont. See Æsch. Pers. 709, 732, *Ἐλλήσποντον, Βόσπορον ῥόον θεοῦ*. The genitive *Βοσπορίων ποταμῶν* (θεῶν) answers to the adjective *Ὀλυμπιάδων*, as, for example, in Pind. Nem. 8, 2, *παρθενῆα παίδων τε βλέφαρα*.—*ὠμόθυμον*. Cf. v. 205.

886. *εἴ ποθι, si forte, alicubi*. See 179.

888. *ἀλάταν πόνων*, "*the wanderer in long and toilsome paths*," an expression formed upon *ἀλᾶσθαι πόνους* (*πονεῖν τῷ ἀλᾶσθαι*), as *ἀθλητῆς ἀγῶνος, ἀγωνιστῆς πολέμου*.

889. *οὐρίῳ μὴ π. δρ.*, "*should [that I, &c.] not have approached the favorable [right] path*," should have missed the right road.

890. *δπον*, sc. *ἐστίν*. Ajax is called *ἀμενηνῆδος ἀνὴρ* (from *ἀ*, and *μένω*, lit. *manum apprehensuri eludens, deprehensu difficilis*; unsub-

stantial, fleeting), because, like the Homeric νεκύων ἀμενηνὰ κάρηνα, or the phantoms of a dream, he eludes the grasp of the Chorus.

892. πάραυλος [*vicinus* : =], ἐγγύς. [ὥς πάραυλον οἰκίσσας, CEd. Col. 789.]

898. ἀρτίως νεοσφαγῆς, as Trach. 1130, τέθνηκεν ἀρτίως νεοσφαγῆς. Antig. 1283, τέθνηκεν ἀρτί νεοτόμοισι πλήγμασιν.

900. The Chorus, ever mindful of their own interests (cf. 263), are deeply distressed at the thought, that the death of their leader will render their return difficult, and perhaps impossible.

906. Tecmessa answers, as if the Chorus had asked the question : τίς ἔρξει;

908. περιπετής, ᾧ περιπέπτωκεν. Cf. 828 and the Homeric περὶ δουρὶ πεπαρμένος. To prevent any suspicion of Ajax having fallen by the hand of an assassin, a circumstance is prominently brought forward which proves the act of suicide. There were tragedies, in which Teucer accused Ulysses of having murdered Ajax, *inventum eum in solitudine juxta exanimæ corpus inimici cum gladio cruento*. Quintilian. Inst. Or. 4, 2, 13.

914. δυστράπελος. Cf. 609, δυσθεράπευτος, δύσκολος [*intractable* ; *self-willed*]. Idomeneus (Il. 23, 484) reproaches him with νόος ἀπηνῆς.—δυσώνυμος, on account of 430 sqq.

917. Ἐπεὶ οὐκ εἰκὸς ἐν τοῖς δεινοῖς τοὺς φίλους μαλακίζεσθαι. Schol.

918. JN. φυσῶντα μελανθὲν αἷμα ἄνω πρὸς ῥῖνας (cf. 1411), ἐκ τε φοινίας πληγῆς (ῥέον) ἀπ' οἰκείας σφαγῆς. The last belongs to φοινίας πληγῆς, "a mortal wound inflicted by his own hand."

921. ὥς ἀκμαῖος, εἰ βαίῃ, μόλοι, "how opportunely, if he had set out ([i. e. if he was already set out, when the messenger who was sent to fetch him reached the assembly], cf. 804), would Teucer come!" The ὥς μόλοι cannot be taken optatively⁶, on account of the εἰ βαίῃ. Hermann reads ἀκμαῖ' ἄν.

926. [ἄρα, then, i. e. as I now find; as it now appears. Cf. v. 1026.]

930. φαέθοντα, ἐν ἡμέρᾳ. The Chorus owns, that the lamentable end of Ajax might have been anticipated from the groans of agony which he uttered on the day of his defeat, and in the night.

936. It has been conjectured that the word χρυσοδέτων is here wanting. Thus Homer, speaking of the armour of Achilles which was fabricated by Vulcan, says : χρυσὸς γὰρ ἐρύκακε, δῶρα θεοῖο.

938. γενναῖα δύη, ἰσχυρά, "genuine sorrow."

940. καὶ δὲς. Cf. 432.

942. The Chorus, having by the phrases οἶδα and οὐδὲν ἀπιστῶ intimated to Tecmessa that they can understand her grief; she replies that she feels it (as being more closely connected with Ajax).

944. Cf. 496 sqq.

946. ἀναλγήτων joined with τῷδ' ἄχει.

⁶ [Elmsley and Herm. do take it optatively; ὥς=utinam. Si venit, utinam tempori veniat (Elms.); utinam tempori, si veniat, adsit (Herm. and W.). Matth. (§ 633) thinks that two construc-

tions are confused : =quam opportunus veniret, utinam vero veniat. Lob. (with whom I agree) explains it : ὥς ἀκμαῖος or perhaps, ἀκμαῖ' ἄν) μόλοι, εἰ νῦν βαίῃ].

950. The Chorus, having expressed a hope that the gods would avert this misfortune, Tecmessa reminds them, that they must not reckon on their favour, the gods themselves having been the authors of these grievous calamities.—*μή θεῶν μέτα, εἰ μή θεῶν μετασχόντων.*

951. *ἦνυσαν, οἱ θεοί.*

952. *Ζηνὸς ἡ δεινὴ θεός.* See 172, 450. The *φυτεῦσαι* refers to the contest for the arms of Achilles, v. 934. The attention of the reader is here directed to Ulysses rather than the Atridæ, in order that his subsequent interference may appear the more surprising.

954. *κελαινῶπαν θυμὸν* (otherwise *μέλαιναι, ἀμφιμέλαιναι φρένες*) *ἐφνυβρίζει, κελαινὸν θυμὸν ἐκφαίνει ἐφνυβρίζων*, “*he exhibits the malignity of his black soul,*” by exulting in the misfortunes of Ajax [or “*is giving vent in insulting language to the malignity of his black soul*”]. Capaneus, Eur. Phæn. 180, *τὰ δεινὰ ἐφνυβρίζει πόλει.*

961. *δ’ οὖν* (cf. 114), “*as long as they please, as far as I am concerned.*”—[*γελώντων, ἐπιχαιρόντων* are, of course, imperatives.]

963. *ἐν χρείᾳ δорός*, “*in desiderio hastæ ejus,*” when they require the aid of his spear.

965. *πρὶν τις ἐκβάλλῃ, πρὶν ἐκβάλωσιν, στερηθῶσιν αὐτοῦ.* *Τις* is used instead of *ἔχοντες*, because the truth of this proposition is established by many individual instances.

966. The usual reading *ἡ κείνοις* (with an unallowable ellipsis of *μᾶλλον*), gives an indistinct sense. If we read *ῆ*, the meaning would be: “*His death afflicts me, and occasions joy to his enemies, but (and this is the most important consideration) it is a happiness to himself, because he has obtained what he desired*”.

967. *ἡράσθη.* Cf. 686.

970. *θεοῖς, θεῶν βουλομένων.* To the gods (cf. 1128) he has died (since to them he must pay the penalty of his arrogance), not to his enemies, whose injustice had not driven him to commit suicide; for it was Athênê, who urged him on to the disgraceful act, in consequence of which he destroyed himself.

971. *ἐν κενοῖς, ματαίως*, as (Ed. R. 287, *ἐν ἀργοῖς*, since he can no more annoy him. If we leave out v. 969 and the two concluding and poor verses of this speech, the choral verses and speeches from 879 to 924 will form a system, the members of which are exactly repeated from 925 to 970. Here also the actors seem to have corrupted the text (cf. 839 sqq.) by interpolating, from memory, a verse of the Trachiniæ (41), *πλὴν ἐμοὶ πικρὰς Ὠδῖνας αὐτοῦ προσβαλὼν ἀποίχεται.* If we strike out these unauthorized additions, we shall find that Tecmessa concludes her speech with a repetition, and so more emphatic expression, of the same sentiment that which she had expressed at its commencement.

⁹ [*ῆ*=*quâ ratione, in the same way as; in proportion as.* Nitzsch (ad Plat. Ion. p. 69) has declared against the common explanation that *ῆ*=*μᾶλλον ῆ*. He explains it (considering *ῆ* *disjunctive*): *mihi acerbe sive illis dulcis ejus mors aciderit, ipsi vero felix fuit.* Scholefield Dobree's Adv. 1, 44, *utcumque vel mihi acerba vel optabilis istis, certe*

ipsi jucunda mors fuit. Bernhardt (Wiss. Synt. p. 437. translates it *before, sooner*=rather than: comparing Hdt. *ἡμέας δίκαιον ἔχειν ἥπερ Ἀθηναίους.*—Elmsley proposed *εἰ κείνοις γλυκὺς, it may gratify them, it may please him, but it grieves me.* Schneidewin in Philol. vol. iv. p. 472.

974. Teucer utters this exclamation behind the scenes.

976. ἐπίσκοπον, ἱστοχασμένον, συνψδόν, as ἐπίσκοπος τοξότης = ὁ τυγχάνων τοῦ σκοποῦ.

978. ἡμπόληκά σε. "Have I (by my absence in Mysia) betrayed and sold thee?" Teucer had received on the road the intelligence of his brother's death; and now reproaches himself with not having been present to avert the calamity. Cf. 1006 seq. [So Herm.—Matth. *an lucrum fecisti?* = adeptus es id quod optabas et in lucro ponebas? ἐμπολᾶν (lucrum vendendo facere) = (1) emere [plerumque]. (2) venum dare. Herm.]

981. Cf. 904.

986. κενὴ λείαινα = Tecmessa rendered *desolate* by the death of her lion-hearted lord.

990. Cf. 566 seqq.

998. σου βάξις. "The report concerning thee." — ὡς θεοῦ τιнос (βάξις) "as if it were spread by some god." Zeus had granted the prayer of Ajax (v. 845). The messenger despatched at v. 804 had either missed Teucer or arrived too late.

1003. Teucer addresses the Chorus: Tecmessa has quitted the stage (v. 989) in search of Eurysäces.

1004. "O horrible sight (ὄμμα, θέαμα), and alas for this act of bitter recklessness!" The poet here varies the case, employing the vocative for that which is seen, and the genitive for that which is only felt.

1005. κατασπείρας, as at 953, φυτεύειν.

1007. ἀρήξαντ' is an accus. dependent on the inf. μολεῖν, as in Æschyl. *Acl.* 1592, οὕτω καλὸν δὴ καὶ τὸ κατθανεῖν ἡμοί, ἴδόντα τοῦτον τῆς δίκης ἐν ἔρκεσιν.

1008. ἴσως, *pariter*. Teucer dwells upon *this* point of relationship to Telamôn, because the two brothers were equally related to their father, although on the mother's side Ajax had the advantage, as being παῖς γνήσιος.

1010. πῶς γὰρ οὐχ; στυγνῶ με δέξεται προσώπῳ;

1011. μηδὲν ἥδιον, sc. τοῦ εἰωθότος.

1013. δόρυ πολέμιον, a contemptuous designation of the δοριληπτος. Hesiodē. See 434 sqq., 1301 sqq.

1015. ἡ δόλοισιν. Sophocles here borrows an idea from the story (which forms the plot of his own Teucer) of the stern old Telamôn having reproached Teucer with being the cause of his brother's murder. See Schol. on Pind. *Nem.* 4, 76.

1017. δύσσοργος, as opposed to εὐσοργος (πρᾶος) = δύστροπος, *intractabilis*. It describes, in general, a rough intractable character, as Phil. 377.—ἐν γῆραι βαρύς, as 1038, ἐν γνώμῃ φίλα. *Cæd. R.* 17, σὺν γῆραι βαρεῖς. Cf. 464.

1018. πρὸς οὐδέν, ἀληθὲς ἡ αἰτιον ἡμοί.

1019. Cf. Hor. *Carm.* 1, 7.

1020. λόγοισιν, ταῖς τοῦ πατρὸς λοιδορίαις.

1025. αἰόλος, *flashing, bright*, as αἰόλος θώρηξ, ζωστήρ. Homer calls this sword ἀργυρόηλον.

1026. ἄρα, [*āra* as used in the recognition of a past mistake,] "as may now be seen," "as is now obvious," this sword must have been thy destroyer, cf. 815.—εἶδες, ἐγnows, "art thou now aware?"

1030. *πρισθείς, δεθείς, εξαφθείς*, so Achilles in Homer *ἐκ δίφοροι* *ἔδησεν*, the dead body of Hector.

1031. The reading found in MSS. and editions is *ἐγνάπτει' αἶέν, ἔς τ' ἀπέψυξεν βίον*. But supposing the story of Hector's and Ajax's presents having been mutually fatal to the receivers, to have been invented by Sophocles himself for the sake of Teucer's moral reflections, we cannot see why he should reject Homer's narrative (Il. 22, 361 sqq.) of the dead body of Hector being bound to the chariot of Achilles. It was surely more improbable that Hector should (according to Sophocles) have been taken alive, and then put to death in such a revolting manner. I have therefore followed Hermann in omitting the feeble *αἶέν*. With *αἶών βίον* (also *ζωὴ βίον, βίος ζωῆς*, &c.) cf. a fragment from Hesiod's *Melampodie*: *Ζεῦ πάτερ, εἴθ' ἤσσω μὲν ἐμοὶ αἰῶνα βίοιο Ὀφελλες δοῦναι*.

1033. *πρὸς τοῦδε, τοῦ κνώδοντος*.

1034. The special *ἐχάλκευσε*, which is inapplicable to a sword-belt, must be taken as a general verb *ἀπὸ κοινοῦ*, such as *κατεσκεύασεν, εἰργάσατο*. Cf. Phil. 706. An Erinyes and Hades have fabricated the destructive instruments, so Trach. 1051, the robe which proved fatal to Hercules, and elsewhere we read of *Αἴδου μάχαιραι, δίκτυον*.

1038. *ὅτφ δὲ—ἐν γνώμῃ φίλα*, "*whoever is dissatisfied with this*." A poetical form is given by Sophocles to the prosaic *ἐν γνώμῃ, κατὰ νόον εἶναι*, cf. 1017.

1039. *τ' ἐκεῖνα, τὰ ἐαυτοῦ δόγματα*. Euenos Eleg. 1, 3, *λόγος ἐστὶ παλαιός*: "*Σοὶ μὲν ταῦτα δοκοῦντ' ἔστω, ἐμοὶ δὲ τὰδε*." Eur. Suppl. 466, *σοὶ μὲν δοκεῖτω ταῦτ', ἐμοὶ δὲ τὰντία*.

1043. *ἂ δή*, as being [*quippe qui sit*] a rare form, for *ἄτε* or *οἷα* [*δῆ*], as Simonides Amorg. 1, 3, *ἂ δὴ βροτὰ Ἐφημέριοι ζῶμεν*. Menelaus appears here, and in the writings of the other tragic poets, as an impersonation of the Spartan character, so odious at Athens in the time of Sophocles.

1047. *φωνῶ*, as at v. 1089, *προφωνῶ*, to command.

1049. *τοσόνδε*, "*so arrogant and presumptuous a word*" [lit. *so big a word*].

1050. Like Juvenal's "*Hoc volo, sic jubeo: sit pro ratione voluntas*."

1051. *προθείς*, sc. *τοσόνδ' ἀνήλωσας λόγον*.

1053. *ἄγειν*, cf. 1907. Not *ἄξειν*, because the *ἐλπίς* still continued, when Ajax joined the expedition and fought under the walls of Troy.

1054. *ζητοῦντες, ἐξετάζοντες*, cf. Phil. 282, *σκοπῶν εὕρισκον*, so Phil. 452. Menelaus, forgetful of former services, speaks of Ajax, as if his merits were now for the first time submitted to the proof.

1058. Out of the phrases *ἡμεῖς ἂν τήνδε τύχην ἐλάχομεν, ἦν ὅδ' εἴληχεν* and *ἡμεῖς ἂν τόνδε θάνατον (μύρον) ἐθάνομεν, ὃν ὅδ' ἐθάμεν* Sophocles forms the more free poetical expression *τήνδε τύχην ἐθάνομεν ἂν*, as *κακὸν οἶτον δλίσθαι*, &c.

1062. *αὐτόν*. Instead of the prosaic *αὐτοῦ σῶμα*, the poet by way of bringing prominently forward the idea of the interment, again uses the word *σῶμα*, as at 1147 seq.

1063. τυμβεύσαι τάφῳ, "*rite condere.*"

1065. Cf. 830.

1071. "*It is characteristic of a bad man, that he, a man of the people,*" &c. The emphasis is on δημότην.

1074. καλῶς φέρεσθαι, εὖ ῥεῖν, "*to work well.*"

1076. πρόβλημα φόβου καὶ αἰδοῦς, the defence of φόβος and αἰδώς against ὕβρις, at 159.

1077. σῶμα μέγα, so Ajax, ἔξοχος Ἀργείων κεφαλὴν ἡδ' εὐρέας ὤμους, cf. 758.

1079. According to the genuine Spartan philosophy, modesty and reverence (αἰδώς, αἰσχύνη) are the offsprings of fear (φόβος, δέος), i. e. without fear there is no obedience and no discipline. A sentence to the same effect, from the Cyprian in Plato Euthyphr. 12, A, ἵνα γὰρ δέος, ἐνθα καὶ αἰδώς, has passed into a proverb. In Il. 15, 657, αἰδώς καὶ δέος are joined like δέδοικα καὶ αἰδέομαι in other passages. Æschyl. Eumen. 660, σέβας ἀστῶν φόβος τε συγγενής.

1081. βούλεται, ὁ δρῶν πᾶς τις.

1083. χρόνῳ ποτὲ πεσεῖν in *orat. rect.* would be ἔπαιεν, the gnomic aorist. [Gr. 752. § 402, 1.]—The state is compared to a ship, as in CEd. R. 23 sqq. Antig. 163, 994.

1085. A sentence of Alcæus, fr. 62, which has passed into a proverb, αἱ κ' εἶπες τὰ θέλεις, ἢ κεν ἀκούσαις τὰ κεν οὐ θέλοις. Soph. fr. inc. 14, φιλεῖ δὲ πολλὴν γλῶσσαν ἐκχέας μάτην Ἀκων ἀκούειν οὐς ἐκὼν εἶπρ λόγους. Terent. Andr. 5, 4, 17, *Si mihi pergit quæ volt dicere, ea quæ non volt audiet.* Libanius 2, 84, Δρῶντες ἅττα ἐθέλουσιν πάσχειν δύναιντ' ἂν ἅττα ἂν οὐκ ἐθέλοιεν.

1090. ἐς ταφὰς πέσης, *ne moriari*, cf. 1109, is added to make the threat more bitter, by the alliteration θάπτειν, θάπτων, ταφάς.

1092. ἐν θανοῦσιν, cf. 1151.

1096. ἔπη, in opposition to sound speech—"empty words." Cf. the Homeric ἀμαρτοειπής, ἀφαμαρτοειπής.

1097. Cf. 1052 sqq.

1100. ποῦ, "*on what ground will you command him?*" Cf. Phil. 451. CEd. R. 390, on the apparent use of ποῦ for πῶς, τίνος ἔνεκα.

1104. ἀρχῆς θεσμός, "*law which confers the right of command.*"

1105. ὅλων from ὅλα, *summa rerum*, as it is elsewhere said, τῶν ὅλων δεσποτείαν ἔχειν. Perhaps vv. 1105, 6 should be inclosed in brackets, as being merely a variation of what goes before.

1107. Il. 1, 295, ἄλλοισιν δὲ ταῦτ' ἐπιτέλλεο· μὴ γὰρ ἔμοιγε.—Instead of the simple τὰ σέμν' ἔπη (the article refers to the words of Menelaus, cf. 650) κολάζων ἐκείνους λέγει, Sophocles chooses the more pregnant form of expression, cf. CEd. R. 340, ἔπη, ἃ νῦν σὺ τήνδ' ἀτιμάζεις πόλιν. Ant. 408. Phil. 66.

1109. ἄτερος, Agamemnon.

1112. οἱ πόνου πολλοῦ πλέφ, οἱ φιλοκίνδυνοι, πολυπραγμονοῦντες, men who had come to Troy with the army out of mere love of adventure. The alliteration adds force to Teucer's expressions of contempt for these warriors.

1113. Teucer, the father of Helen, had, according to the Homeric legend, bound his daughter's suitors (including Ajax) by an oath,

that they would protect her from insult. Cf. Phil. 72. Thucyd. 1, 9.

1115. Menelaus, like other royal personages on the stage, was attended by several heralds. Cf. Phil. 983.

1117. ὥς ἂν ᾦς, "supposing you to be what you now are." ἔως or ἔστ' ἂν has been proposed; but cf. Philoct. 1330, and the Latin phrase *ut sis qualis es*.

1118 seq. Answering to 1090, 92.—ἐν κακοῖς, "in embarrassing situations," such as that of Teucer, who is opposed to an enemy of superior strength. Æsch. Agam. 1592, Αἰγισθ', ὑβρίζειν ἐν κακοῖσιν οὐ σέβω.

1120. Although the heroic myths, as well as Homer, speak of the gods and heroes as τοξόται, τοξοφόροι, we find Sophocles and the other tragic writers constantly transferring to the heroic age the contempt in which that species of weapon (used only by the Cretans, Pausan. 1, 23, 4) was held at a later period. Thus Lycus says of Hercules, Eur. Herc. Fur. 159, δς οὐπορ' ἀσπίδ' ἔσχε πρὸς λαϊᾷ χειρὶ Οὐδ' ἤλθε λόγχης ἐγγύς, ἀλλὰ τόξ' ἔχων, Κάκιστον ὄπλον, τῇ φυγῇ πρόχειρος ἦν. Menelaus, as a Spartan, is thinking of the little estimation in which his countrymen held the light-armed Pericæci. At Athens the name of τοξότης would sound like a term of reproach, as being that by which the police-soldiers (or *archer-guard*), most of whom were Scythian barbarians, were generally distinguished.

1124. "How mightily does thy tongue nourish (or feed) thy courage!" (i. e. causes it to grow). Thou art a mere braggart.

1127. κτείναντα, i. e. as far as in him lay; see 97 sqq., and cf. 1128, τῷδε οἰχομαι. [On the aor. conatús, cf. Gr. 750.] The unguarded expression of Menelaus affords Teucer an opportunity (as it had often done before in the course of this war of words) of indulging his caustic humour at the expense of his adversary.—καί belongs to θανών.

1128. τῷδε. Cf. 970.

1130. ἂν ψέξαιμι: "Should I then blame the gods, by not permitting, &c. the burial of my bitterest enemy?" Teucer generalizes the special idea by using the term θανόντας, in order to exhibit the impiety of Menelaus in a more glaring light.

1131. εἰ οὐκ ἐᾷς θάπτειν, sc. ψέγεις. On the word παρών Hermann remarks: "*Est in hujusmodi additamentis sæpe indignationis quædam significatio, similiter ut cum nos dicimus: wenn du kommst, und die Todten nicht willst begraben lassen.*" So too in English; "If you come and prevent the dead from being buried." Cf. 331.

1133. Teucer ridicules Menelaus for having in the heat of debate used the term πολέμιος (*hostis*) instead of ἐχθρός (*inimicus*).

1134. The meaning is: *Thy question was superfluous, since thou knewest our mutual hatred.* According to the practice of Greek pronunciation (Phil. 668) the emphasis in μισοῦντ' ἐμίσει is not on the latter word, and Menelaus will by no means admit that he has given Ajax any cause of hatred. Teucer, however, interrupts him with the retort, "Of course he hated thee, for," &c.

1135. κλέπτῃς ψηφοποιὸς εὐρέθης, "You were convicted of acting

[¹ How bold a spirit this that thy tongue nurtures! Ox. tr.]

dishonestly towards him in counting the votes (lit. voting-pebbles),” of which a majority was in his favour. There seems to be an allusion to the ψηφοπαῖκται, ψηφολόγοι, jugglers, who used to conjure away pebbles from one place and convey them to another. Cf. Pind. Nem. 8, 26, κρυφαίεισιν ἐν ψάφοις Ὀδυσσῇ Δαναοὶ θεράπενυσαν.

1136. Menelaus allows that there was unfair play, but endeavours to throw the blame on the judges. Teucer replies that one so dishonest as Menelaus might easily have perpetrated much dishonesty clandestinely on that occasion.

1139. οὐ μᾶλλον, εἰς ἀνίαν ἔρχεται ἐμοί, λυπηθησόμεθα.

1141. Teucer's reply is a flat contradiction to the words of his opponent. Hence [opposing τοῦτον to the preceding τόνδε] the somewhat unusual attraction ἀντακούσει τοῦτον ὡς τεθ., cf. Phil. 549.

1142. Menelaus cowed, as it were, by this reply, now clothes his meaning in an αἶνος.

1144. ᾧ, the sense being, ᾧ οὐκ ἂν ἦν. [§ 432, Obs. 1. Pr. Int. ii. 95, 4. Cf. φωνὴν ἂν οὐκ ἂν εἶχον. Ar. Lys. 361.]

1146. πατεῖν παρεῖχε seems to have been used proverbially without ἐαυτόν expressed, cf. Plat. Theæt. 191 A, παρέξομεν ὡς ναντιῶν-τες πατεῖν τε καὶ χρῆσθαι ὅ τι ἂν βούληται.

1147. Menelaus, in his rage, says: καὶ σέ καὶ τὸ σὸν λάβρον στόμα, as the Latins, *te cum tuo impudenti ore*. Cf. Phil. 1376.

1149. τὴν πολλὴν βοήν is a resumption, after a long parenthesis, of the idea καὶ σέ καὶ τὸ σὸν λάβρον στόμα as 1062.

1151. Cf. 1092.

1156. ἀνολβον, ἀνόητον, μωρίας πλέων. For since πολλῶ τὸ φρονεῖν εὐδαιμονίας πρῶτον ὑπάρχει, he who is deficient in φρόνησις is an *infortunatus*. Cf. Antig. 1026, ἀνὴρ ἄβουλος καὶ ἀνολβος.

1164. ταχύνας σπεύσον, more poetical than the ordinary phrase, σπεῦδε ταχέως.

1165. ἰδεῖν, ἐρεῖν, to select, cf. Simonides Amorg. 6, 80, τοῦτ' ὀρᾷ καὶ τοῦτο βουλευέται.

1166. βροτοῖς τὸν ἀείμνηστον, τὸν βροτοῖς ἀείμνηστον. For the manner in which the article, even in prose, is placed between two words, cf. Ant. 224, 710. Trach. 65.—The tomb of Ajax used to be shown on the promontory of Rhætæum.

1167. εὐρώντα, σκοτεινόν. They are thinking more of the abode of Ajax in Τάρταρος εὐρώεις, than in the τάφος.

1168. Tecmessa, who had quitted the stage at v. 986 sqq., now returns with Eurysāces.

1172. The mother and son, kneeling by the dead body of Ajax, avail themselves of its protection in the same manner as ἱκείται find an asylum in some temple or sacred enclosure. Instead of the olive-branch, usually borne by suppliants, Eurysāces is desired to grasp in his hands a lock of hair belonging to each of the nearest relatives of the departed, viz. himself, his mother, and Teucer. The symbolic meaning of these locks of hair is explained by Teucer himself (1175). Cf. Il. 23, 135, sqq. Soph. El. 418, sqq. Æsch. Choeph. at the beginning of the play.

1174. τρίτον is added on account of the significance of the number three; to make, as it were, the sacred number complete. Cf.

Ajax.

Ced. C. 8, στέργειν γὰρ αἱ πάθαι με χῶ χρόνος ξυνὼν Μακρὸς διδάσκει, καὶ τὸ γενναῖον τρίτον. Ced. R. 581. Lacæn. p. 339, νῆ τῷ Λαπίρσῃ, νῆ τὸν Εὐρώτῃαν τρίτον. Menander Sentent. 231, θάλασσα καὶ πῦρ καὶ τρίτον γυνὴ κακόν.

1177. Cf. 839.

1178. The denunciation of a whole race is a standing form of imprecation; so in prose ἀπόλλυσθαι καὶ αὐτὸν καὶ τὸ γένος αὐτοῦ, is common in public decrees.

1179. Il. 3. 299, sqq, ὁππότεροι πρότεροι ὑπὲρ ὄρκια πημήνεια, Ὡδέ σφ' ἐγκέφαλος χαμάδις ῥέει ὡς ὅδε οἶνος, Αὐτῶν καὶ τεκέων, ἄλοχοι δ' ἄλλοισι δαμῆειν. Liv. 1, 24, Si populus Rom. prior defecit, tum tu ille Diespiter populum Rom. sic ferito, ut ego hunc porcum hic hodie feriam. Cf. Liv. 21, 45.

1185, sqq. The Chorus complain of the hardships which they have endured, especially since the death of Ajax, and express an anxious desire to return home.

1185. The despair and impatience of the Chorus is expressed in a two-fold question, which is condensed into one double sentence, τίς ἄρα (tandem) ἀριθμὸς ἐτίων λήξει νείατος (i. e. ὥστε νείατον γενέσθαι) ἐς πότε; in quem finem usque durabit, donec desinat? Cf. Philoct. 1090, seq. The years are called πολὺπλάγκτα, because they have already nine times run their course, cf. 604.

1186. δορυσσοήτες μόχθοι (so λιθόλευστος Ἄρης, ἀσπίστορες κλόνοι, &c.), πολεμικοί, cf. Theogn. 987, δορυσσόον ἐς πόνον ἀνδρῶν. So Eur. Heracl. 781, has δορυσσόης στρατός.

1190. The reading ἀνὰ τὰν εὐρώδῃ Τροίαν, does not correspond to the antistrophic verse 97, nor can we justify the expression εὐρώδης from the Τροίῃ εὐρείᾳ of Homer, which is applied only to the city. G. Wolff has followed the Scholia in introducing the amendment which I have adopted. Cf. 601, 1207.

1191. ὄνειδος, that we have so long besieged Troy to no purpose.

1192. The general meaning is: *Would that Paris, the author of all our woes, had been swept from the earth before his abduction of Helen!* A common form of imprecation in the Tragic poets. Cf. Phil. 1426. Helena Il. 3, 173, ὡς ὄφελεν, θάνατός μοι ἄδειν κακός, ὁππότε δέυρο γίγῃ σφ' ἐπόμεν. G. 345, ὡς μ' ὄφελ' ἡματι τῷ, ὅτε με πρῶτον τέκε μήτηρ, Οἶχισθαι προφέρουσα κακὴ ἀνέμοιο θύελλα εἰς ὅρος ἢ εἰς κύμα πολυφλοίσβοιο θαλάσσης, Ἐνθα με κῦμ' ἀπόεισε, πάρος τὰδε ἔργα γενέσθαι. Cf. Phil. 1092. Trach. 953, 1092.—δύναι serves for the atmosphere as well as the infernal regions, βάθος being ascribed to both.

1196. κοινὸς Ἄρης, a war undertaken by all the Greek tribes in common. Cf. Thuc. 1, 3.

1197. πόνου. The injury inflicted on Menelaus, and the succession of hardships and disasters, of which it was the cause, and, as it were parent. Cf. 866.

1200. οὔτε may follow οὐ in the sense of οὔτε.

1201. ὀμιλεῖν, ὥστε με ὀμιλεῖν αὐτῇ (τῇ τέρψει), so Pind. Nem. 10, 72, χαλεπὰ ἔρις ἀνθρώποις ὀμιλεῖν κρεσσόνων. El. 219, τὰδε τοῖς δυνατοῖς οὐκ ἐρίστὰ πλάθειν. The Chorus is regretting the

pleasures of the Symposia, in which men were wont to drink out of κύλικται μεγάλαι, βαθεῖς or (Il. 9, 202) μείζονες κρατῆρες, and their attendant revels (κῶμοι).

1206. ἀμέριμνος, μὴ ἔχων μέριμναν καὶ φροντίδα ὧν ἔφην στεφάνων, κυλίκων, αὐλῶν, ἐρώτων.

1209. Cf. 601, 1190.

1214. ἀνείται, "is given up to a disastrous fate." [So Ellendt. "permissus est, i. e. in potestatem concessit. Musgr. devovetur. Herm. solutus est, i. e. fato confectus est."]

1216. ἐπέσται, *adstabit*.

1218. ἔπεσσι, *imminet ponto, prominet*.

1220. A traveller arriving from the east at the promontory of Σούνιον ἱρόν, ἄκρον Ἀθηνέων (Odys. 3, 278) with its limestone rocks, would first see the Acropolis of Athens, and therefore would joyfully salute the city; whereas one who came from thence, and doubled the promontory, would offer up his prayers to Ἀθηνᾶ Σουνιάς and Poseidōn, who on that account is called Σουνιάρατος by Aristoph. Eqq. 99. 564. Cf. above 861.

1222. καὶ μὴν ἔσπευσα refers to v. 1164.

1225. σκαιός, *male ominatus*; ἐκλῦσαι, because when men are silent, the words are, as it were, kept under lock and key. So in another place Soph. says, ψυχῆς ἀνοῖξει τὴν κεκλημένην πύλην. Hence στόμα ἐκλῦσαι, in opposition to κλῆσαι, "to unlock his mouth," *fauces in verba resolvere, linguam ad jurgia solvere*, &c. [he is evidently about to let loose his evil tongue at me. Ox. Tr.].

1226. τὰ δεινὰ ῥήματα, those which Menelaus had reported to him. Cf. 312, 650.

1230. ἐπ' ἄκρων (i. e. ὀνύχων, ποδῶν, δακτύλων) βαδίζειν, &c. [to walk on tiptoe], proverbially spoken of the ambitious.

1231. οὐδὲν ὦν, διὰ τὴν δυσγένειαν; τοῦ μηδὲν ὕπερ, for Ajax, who is now—nothing. The art. as in Elect. 1157, δέξει με τὴν μηδὲν εἰς τὸ μηδέν.

1232. Agamemnon exaggerates the assertions of Teucer, 1097, sqq. The same antithesis is found in Plut. Aristid. 23, οἱ ναυαρχοὶ καὶ στρατηγοὶ τῶν Ἑλλήνων.

1233. οὔτε σοῦ, sc. οὔτε Ἀχαιῶν οὔτε σοῦ.

1236. "As whose [property] have you uttered such arrogant words?" [de quonam viro? Herm.] The gen. as in Elect. 317, τοῦ κασιγνήτου τί φῆς, ἥξοντος ἢ μέλλοντος; Cf. Phil. 439.

1237. To disprove Teucer's assertion that Ajax was an independent chieftain, Agamemnon maintains that he had on all occasions been subject to him as his commander-in-chief [which is implied by his stating, that he was always present, as commander-in-chief, when Ajax distinguished himself².] He joins ποῦ βάντος ἢ ποῦ στάντος in the same way as we say, in the language of every-day life, 'he went and stood' (see Phil. 833), and the alliteration is also heightened by ποῦ (not ποῖ) βάντος. Cf. 1281, οὐδαμοῦ συμβῆναι ποδί. Perhaps

² [Neque Agamemno quippiam aliud dicit nisi hoc, ubicunque Ajax fuit, ibi ego haud defui, hoc est, ille nihil sine me gessit:—quod quum imperator di-

cat, intelligitur hoc ab eo significari, quid tandem fecit Ajax nisi meis auspiciis? Lob.]

βῆναι καὶ στῆναι referred originally to the λόχονδ' ἵεναι and the μάχη σταδίη, Il. 1, 226.

1240. τότε, ὅτε ἐκηρύξαμεν, as 650, 1377.

1241. ἐκ Τεύκρου, "on the part of a Teucer."

1245. σὺν δόλῳ κεντεῖν, "hand in hand with fraud," (Phil. 842.) in opposition to calumnies, refers to Ajax's attack by night, cf. 47.

1250. Cf. 758 sqq.

1253. πλευρά is added because the μάστιξ chiefly strikes that part of the body³. Cf. Antig. 477 sqq., σμικρῷ χαλινῷ οἶδα τοὺς θυμουμένους ἵππους καταρτυθέντας.

1255. τὸ φάρμακον, τῆς μάστιγος.

1256. νοῦν τινα, as much of νοῦς as a slave can appropriate to himself, cf. Phil. 1130.

1257. ἀνδρὸς οὐκέτ' ὄντος, genit. absolut.

1260. Agamemnon treats Teucer as a slave (1235); it was therefore necessary, according to Attic law (cf. 516), that he should have a free-born citizen to plead his cause. Cf. CEd. R. 411.

1263. βάρβαρον, because Hesiodē was a barbarian.

1266. ταχεῖά τις, "what a short-lived thing is man's gratitude⁴!" Antig. 961, ἡ μοιριδία τις δύνασις δεινά, res terribilis est. [Gr. 1027 (800) § 659, 4.]

1267. Antig. 46, οὐ γὰρ δὴ προδοῦς' ἀλώσομαι. Xen. Cyrop. 5, 1, 22, οὐποτε τούτους προδιδοὺς ἀλώσομαι.

1268. σοῦ γε, adeo tui; οὐδ' ἐπὶ σμικρῶν λόγων, not even in pally words, i. e. in a few [fair] speeches—much less in actions; as CEd. C. 443, ἔπους σμικροῦ χάριν φυγὰς σφιν ἡλώμην ἐγώ.—ἐπί. "Dicitur ἐπὶ cum gen. de iis, in quibus ut in extremo momento aliquid vertitur," Hermann in Iph. Aul. 908; cf. CEd. C. 946, ἐπὶ προσπόλου μιᾶς χωρεῖν. Eur. Hippol. 1163, δέδορκε φῶς ἐπὶ σμικρᾶς ῥοπῆς.

1270. Il. 9, 322, Achilles: αἰεὶ ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν.

1273. Cf. Il. 15, 415 sqq.

1274. ἐρκέων, "within our intrenchments." The genitive [a genitivus loci and] is independent of ἐγκεκλημένους, as in Eur. Phoen. 454, τόνδ' εἰσιεῖξω τειχεῶν.

1277. νεῶν ἄκρα ναυτικὰ ἐδῶλια, τὰ τῶν ναυτῶν ἐν ταῖς ναυσὶν ἄκρα ἐδῶλια. The ships are emphatically mentioned here and again at 78, because without them the Greeks would be cut off from all hope of returning home.

1279. Cf. Il. 15, 351 sqq.

1281. οὐδὲ συμβῆναι ποδί, "who, as you pretend, never even stood by your side [as παραβάτης] in the field of battle." Teucer exaggerates the declaration of Agamemnon (1237), who merely disputed the independence of Ajax. Teucer, on the contrary, attaches considerable importance to the fact, that Ajax μῦνος (i. e. without having Agamemnon at his side) when all the rest had fled withstood Hector.

³ [Compare Pindar's account (Pyth. 8, 235) of Jason: ἐμβάλλων τ' ἐριπλευρώ φυῆ κέντρον αἰανές, "with a remorseless goad urging their broad-
flanked stature on the road." Carey.]
⁴ [χάρις τοῦ θανόντος, the grateful recollection of one who is dead.]

Cf. 1232 with 1097 sqq. Lucilius: *Solus Ajax vim de classe prohibuit Volcaniam.*

1282. ὅμιν ἔνδικα, *quæ vobis probarentur*, cf. 1248.

1283. χῶτ' (καὶ ὅτε), sc. ἡνίκα, 1273.—αὐτὸς μόνος (cf. 76), *he alone*, in opposition to the cowardice of the others. This single combat was fought in front of the shipping, which Ajax defended against the assaults of Hector. See Il. 7, 92, sqq.

1285. Sophocles, in the bitterness of his anti-Spartan feeling, is guilty of an anachronism in making Teucer allude to the fraud practised by Cresphontēs in the division, by lot, of the lands of the Peloponnesus among the three Heracleid leaders. According to the legend [the first drawn name was to have Argos, the second Lacedæmon, the third Messenia; so] Cresphontēs threw a clod of earth into the water-pot, instead of a tile, so that, as he was to draw last, and his ballot was dissolved, Messenia, the richest of the provinces, necessarily fell to his share. See Apollod. 2, 8, 4. Paus. 4, 3, 3. Plaut. Casin. 2, 6, 46.

1287. Il. 7, 182, ἐκ δ' ἔθορε (ἄλμα ἐκούφισε) κληῖρος κυνέης ὃν ἄρ' ἤθειλον αὐτοί, Αἴαντος.

1288. σὺν δ' ἐγώ, the pair of heroic brethren often appear together, see Il. 15, 436 sqq. 8, 266, and elsewhere. Sophocles in the Teucer has: Τεῦκρος δὲ τόξον χρώμενος φειδωλίᾳ Ὑπὲρ τάφρου πηδῶντας ἐστῆσεν Φρύγας.

1289. Cf. 1228, 1235, 1260.

1292. Jn. ἀρχαῖον Πίλοπα, οὐκ οἶσθα ὄντα βάρβαρον Φρύγα; The Lydian king is called contemptuously Φρύξ, a name generally given to slaves at Athens. Teucer calls Pelops a barbarian, Atreus δυνσεβίστατος, and Aerðpê an adulteress.

1294. ἀδελφῷ. Thyestes, the subject of the *Thyesteas dapes* has been variously treated by the tragic poets.

1295. Κρήσσα, applied as a mark of contempt to Aerðpê, because the Cretans had an ill name, as Κρήτες αἰεὶ ψεῦσται, κακὰ θηρία, γαστήρες ἀργοί.

1296. According to Sophocles in the Atreus, Thyestes was the seducer, and Atreus drowned the adulteress, Schol. Eur. Or. 800. We must therefore alter the reading ὁ φυτύσας πατήρ so as not to have the idea suggested to us of Aerðpê's father Catreus and another seducer. The σ' ἀνὴρ suggests a cutting contrast between the ἐπακτός and the actual ἀνὴρ (πόσις). Hermann reads σ' Ἀτρεΰς.

1300. Cf. 434 sqq.

1304. ἀριστος refers to the personal ἀρετή of Teucer, which he inherits ἐξ ἀριστιῶν (*ex optimatibus*).

1307. λέγων, sc. τοῦτο. Agamemnon only makes known his commands through Menelaus; but does not in person forbid the interment. Perhaps Sophocles, as the body of Ajax lay before them, wrote οὐδ' ἐπαισχύνει βλέπων, as Philoctet. 929, οὐδ' ἐπαισχύνει μ' ὁρῶν.

1309. χήμας. Teucer, Eurysæces, and Tecmessa, whom, as ἱκέτας, it would have been sacrilege to assault. In the event of the Atridæ offering any insult to the corpse, Teucer declares that he shall know how to protect those who are dear to him—for

1311. Teucer, in his rage, confounding the two Atridæ, calls Helen the wife of Agamemnon, and then, ironically, correcting himself, adds—"or shall I, more strictly speaking, call her thy brother's wife?" The poet was thinking of Il. 9, 327, where Achilles angrily says, ὀάρων ἔντεκα σφετεράων, and 340 fragm., ἡ μοῦνοι φιλείουσ' ἀλόχους ἀνθρώπων Ἀτρεΐδαι;

1317. Such phrases as κάθαμμα λῦσαι, δύσλutron ἄμμα are used almost proverbially. Cf. Antig. 40, λύουσα ἡ ἐφάπτουσα. For the sake of the similarity in sound συλλύσων is placed side by side with ξυνάψων. Cf. Antig. 523, οὔτοι συνέχθην, ἀλλὰ συμβαλεῖν ἔφην.

1319. His utterance of the word ἀλείψω at once indicates the character of Ulysses, and that, in conformity with it, συλλύσων πάρεστι. He speaks also with astonishment of the βροή Ἀτρειδῶν. Teucer therefore is content to leave the controversy with Agamemnon entirely in his hands.

1323. συμβαλεῖν ἔπη κακά, "*maledicta regerere, quasi quamdam verborum pugnam committendo.*"

1329. ξυνηρετεῖν, συμφωνεῖν, cf. ἀντηρετεῖν, ὑπηρετεῖν. There is a similar passage in Antig. 541, συμπλοῦν ἱμαυτὴν τοῦ πάθους ποιουμένη.

1330. εἶην οὐκ ἂν εὖ φρονῶν, εἰ μὴ ἀκούσαιμι σου.

1336. ἐχθιστος, *inensissimus mihi.*

1339. ἀντατιμάσαιμ' ἂν with Bothe, instead of οὐκ ἂν or οὐκ οὐκ ἀτιμάσαιμ' ἂν. The last of these readings is inadmissible, and the other can only be justified by the doubtful supposition, that as the tragic poets wrote ἄρα for ἡ ἄρα, so they were accustomed to substitute ἂν for ἡ ἂν.

1341. Cf. 424 seq. Il. 17, 280 seq, Αἴας, ὃς περὶ μὲν εἶδος, περὶ δ' ἔργα τέτυκτο Τῶν ἄλλων Δαναῶν, μετ' ἀμύμονα Πηλεΐωνα. This description of Ajax was universally adopted by the ancients. Alcæus, fr. 48, Κρονίδα βασιλῆος γένος Αἴαν, τὸν ἀριστον πέδ' Ἀχιλλεα, cf. Pind. Nem. 7, 27. Hor. Sat. 2, 3, 193, *heros ab Achille secundus.*

1343. τοὺς θεῶν νόμους, cf. 1130.

1345. The subject is τὸν ἐσθλόν: ὁ ἐσθλὸς οὐ βλάπτει ἄνδρα θανόντα. Cf. 1352.

1348. This remark is put into Agamemnon's mouth by Sophocles, to show the intensity of his hatred, even after the death of Ajax. Cf. 1067 sqq. Hermann reads καὶ πρόσω μβῆναι.

1350. Princes cannot always bind themselves to observe the strict rules of morality, their political conduct cannot always be in accordance with εὐσέβεια.

1352. τὸν ἐσθλόν refers to 1345.

1353. It were better for thee to abstain from βία, and obey the suggestions of δίκη. (Solon: ὁμοῦ βίην τε καὶ δίκην συναρμόσας.) Concessions to the wishes of those who are thy sincere friends diminish nothing of thy princely dignity.—νικῶμενος, ἥσσω ὦν.

1357. νικᾷ, κ. τ. λ., πολὺ κρείσσω τῆς ἐχθρας ἐμοὶ ἢ ἀρετῇ ἐστίν.—πολύ, not πλέον, because there is a comparison implied in the word νικᾷ itself. Cf. 1353 and Phil. 1100.

1358. τοιοῖδε. Those who do not take part with their friends, under

all circumstances, are deemed by the world unworthy of confidence.—Agamemnon reproaches Ulysses with fickleness, in having formerly joined with him in opposing Ajax.

1359. Ulysses, offended at this insinuation, allows that the case is not uncommon, of men being at one time friendly, and at another bitter and disagreeable.

1362. δειλούς, because it would seem, as if our opinions had changed in consequence of Teucer's (1315 sqq.) threats.

1365 seq. The meaning is: *Undoubtedly—for I shall myself one day require the assistance of others to inter my corpse*⁵. Agamemnon: *of a truth all the relations of life are alike. Every man labours for himself* (i. e. *has regard to himself* in all his efforts, in all he does). Cf. 124, where Ulysses laments the fate of Ajax: οὐδὲν τὸ τούτου μάλλον ἢ τοῦμόν σκοπῶν. If we do not put a stop after ὁμοῖα, it must be taken in the sense of ὁμοίως, "*Truly, in every case, each one equally looks to his own interest.*" But if this were his meaning, it is more probable that Sophocles would have written ὁμοίως.

1369. "*Do what you will, provided you do not prevent this burial, you will on all occasions be considered a good man.*"

1370. Agamemnon gives way, but yet retains his obstinacy so far, as not to renounce, in express terms, his hatred of Ajax. Teucer also (1380 sqq.) remains still unreconciled to the Atridæ, whom the Athenian poet wished to exhibit in an odious light.

1373. χρῆς, χρῆζεις, θέλεις, as in Antig. 887, εἴτε χρῆ θανεῖν. Electr. 606, εἴτε χρῆς κακῇν. See Lobeck on Buttmann's Gram. 2, 330.

1376. ἀγγέλλομαι, ἐπαγγέλλομαι, *ultra profiteor*.

1377. τότε, before this concession on thy part, cf. 1240.

1379. ὅσον πονεῖν, *quantopere*, ξυμπονῶν being understood after μῆδὲν ἐλλείπειν.

1386. ὁ στρατηγός, Αὐτός τε χῶ ξύναιμος. Cf. Homer, h. in Cerer. 1, Δήμητρα ἄρχομ' αἰδεῖν, Αὐτὴν ἠδὲ θύγατρα. Œd. C. 452, ἐπάξιος μὲν Οἰδίπους κατοικτίσαι, Αὐτός τε παῖδεις θ' αἶδε. Cf. Phil. 88.

1391. κακοὺς κακῶς, cf. 839.

1393. γεραιοῦ σπέρμα Λαέρτου πατρός is a sort of *amende honorable* for what was said at vv. 103 and 190.

1395. Similar speculations, as to whether the services of those who were their enemies in life, may not be offensive to the dead, occur in the Electra 432.

1396. τὰ δ' ἄλλα, κ.τ.λ. This seems to be spoken with reference to the usual funeral banquet; but both the lines (96 and 97) are unquestionably forgeries. Teucer, (σέ δέ) at 93, compares Ulysses with the Atridæ; and (cf. 99) then intends to add the words *ἄνδρα ἐσθλὸν νομίζω*. But as he is obliged to qualify this declaration, because he refuses to permit Ulysses to take part in the funeral of Ajax, the speech takes another turn; a principal sentence, *τάφου μὲν ὀκνῶ*—σὺ δὲ—*ἐπίστασο*, being employed instead of *καί περ ὀκνῶ σε εἶναι*. The sentence *ἐγὼ δὲ τὰλλα πάντα πορσυνῶ* is pa-

⁵ [It is exactly our: '*I shall come to this.*']

renthetical; "*I will provide for all the rest, as soon as you have obtained permission for me to enter the body.*"

1399. καθ' ἡμᾶς, *in regard to us, towards us*, as Eur. And. 741, ἐὰν τὸ λοιπὸν ὃ Σώφρων καθ' ἡμᾶς, σῶφρον' ἀντιλήψεται.

1403. Cf. 1165.

1404. ὑψίβατον, is a usual and very natural epithet; ἀμφίπυρον belongs to θεῖσθε (Hom. ἀμφὶ πυρὶ στήσαι τρίποδα), and it is only to this combined notion that the words ἐπικάϊρον λουτρῶν ὁσίων, idoneum lavacro, are applicable: cf. 596.

1408. τὸν ὑπασπίδιον κόσμον, all the arms except the shield, cf. 572 sqq.

1409. [παῖ, σὺ δέ—. Gr. 1458, i. § 479, 5.]

1411. ἔτι γὰρ, κ. τ. λ. The general meaning is: *Eurysāces shall aid, as far as his strength will permit, in raising the dead body of his father, because black blood* (Æsch. Agam. 1037, αἱματηρὸν ἐξαφρίζεσθαι μένος) *is still oozing out of his nose and mouth.* Cf. 917 sqq. This would be prevented by raising the head.

1414. φησὶ παρῆναι, like Homer's εὔχεται εἶναι.

1415. πάντ' ἀγαθῶ, cf. 911. CEd. R. 1197, πάντ' εὐδαίμων.

1416. κούδενί πω λῶνι θνητῶν, sc. πονήσας or πονήσων, "*to endure toil for Ajax, and never for any better person among mortals at any time.*" The verse of lamentation, Αἴαντος, ὅτ' ἦν, τότε φωνῶ, with which the play usually concludes seems to have grown out of a gloss (Αἴαντος) originally added to λῶνι. Cf. Trach. 811.

1418. "*Man experiences much which he does not foresee: nor can any one, before he sees the event, predict what will happen to him.*"

APPENDIX.

(LIST OF RARER WORDS AND EXPRESSIONS.)

15 ἀποπτος	135 ἀμφίρutos	217 ἀπολωβᾶσθαι
21 ἄσκοπος	143 ἱππομανῆς	222 αἶθοψ
32 σημαίνεσθαι	163 προδιῶσκειν	230 παράπληκτος
40 δυσλόγιστος	175 ἀγελαιός	231 ἱππονώμας
46 τόλμαι	183 φρενόθεν	308 ἐρείπιον
72 ἀπευθύνειν	206 θολερός	319 βαρύψυχος.
82 ἐξίστασθαι	213 ὑπείπειν	

(27) ἐκ χειρός. (42) ἐπεμπίπτειν βάσιν. (64) εὐκერως ἄγρα. 188 ὑποβαλλόμενον κλέπτειν μύθους. 194 ἀγώνιος σχολά. 196 ἄταν οὐρανίαν φλέγειν. 211 In what peculiar sense is λῆχος used? in what ἡμερία (208)? 254 λιθόλευστος Ἄρης. 285 ἄκρας νυκτός. 302 ἐπη ἀνασπᾶν.

376 δεύειν	611 ξύναυλος	890 ἀμείνηνος
38 { κακοπινής	634 ἄμυγμα	892 πάρανλος
{ ἄλλημα	649 περισκελῆς	907 περιπιτήης
390 διςσάρχης	672 αἰανός	921 ἀκμαῖος
412 ἀλίβροθος	695 ἀλίπλαγκτος	967 ἐπίσκοπος
445 παντουργός	700 { αὐτοδαής	978 ἐμπολᾶν (propr.
511 διαφέρεισθαι	{ ἰάπτειν	and fig.)
582 τομᾶω	758 ἀνόνητος	1004 ὄμμα (fig.)
597 ἀλίπληκτος	837 τανύπους	1017 δύσοργος
601 πῖσος	841 αὐτοσφαγής	1025 αἰόλος
604 εὐνώμας, ου	880 ἀλιάδης	1030 πρίω ¹ .

Μώραις ἄγραις προσκεῖσθαι. 485 ἀναγκαῖα τύχη. 501 λόγοις ἰάπτειν τινά. 536 ἐπήνεσα. 614 φρενός οἰοβώτας (ου). 625 νοσεῖν φρενομόρως. 687 τιμᾶν τί τινα. 729 διαπεραιοῦν (ὥ) ξίφος.

¹ "Constringo dentibus, mordeo. Translate: firmiter constringo universe, all-go." Ellendt.

877 οὐδὲ μὲν δὴ. 880 ἀλάτης πόνων. 918 φοινία πληγή. 938 γενναία δύη. 954 κελαινώπης θυμός. 963 ἐν χρεῖα δορός. 998 σου βάζις.

1147 λαβρός	1329 ξυνηρετεῖν	1376 ἀγγέλλομαι
1167 εὐρώεις ²	1339 ἀντατιμᾶν	1404 ὑψίβατος
1186 δορυσσόσης	1373 χρῦς (2 sing.)	1405 ἀμφίπυρος.
1225 σκαῖός		

1063 τυμβεῦσαι τάφω. 1074 καλῶς φέρεσθαι. 1090 ἐς ταφὰς πεσεῖν. 113 κλέπτῃς ψηφοποιός. 1174 What peculiarity is there in the use of τρίτος? 1214 ἀνείμαι τινι. 1268 Point out a peculiar use of ἐπί c. gen. 1323 συμβαλεῖν ἔπη κακά.

² 1. *Tabifluus*, *horridus*, *squalidus* (Lob.); *tenebrosus* (Herm.); al. *vastus*.



THE END.

THE FOLLOWING SCHOOL BOOKS


(BY THE REV. T. K. ARNOLD)

PUBLISHED BY MESSRS. RIVINGTON,

ST. PAUL'S CHURCH YARD, AND WATERLOO PLACE, Pall Mall.

There are Keys to those works ONLY to which † is prefixed.

[Works that are bracketed together may be studied at or about the same stage of a pupil's progress.]

LATIN.		Edition.	Price.
1.	† Henry's First Latin Book	8	3s. 0d.
2.	† Second Latin Book, and Practical Grammar	4	4 0
	† First Verse Book	4	2 0
3.	Companion to the First Verse Book, containing additional Exercises	1	1 0
	Historiæ Antiquæ Epitome ¹	4	4 0
	† A Second Verse Book ² (being Mr. Rapier's Introduction, carefully revised)	2	3 6
	Elogæ Ovidianæ	7	2 6
	Practical Introduction to Latin Prose Composition, Part I. ...	8	6 6
4.	† Cornelius Nepos, with Critical Questions and Imitative Exercises	3	4 0
	VIRGILII ÆNEIS, lib. I—VI.	1	12 0
	Elogæ Horatianæ. Pars I. (Carmina)	2	5 0
	Elogæ Horatianæ. Pars II. (Sermones)	1	5 0
	Practical Introduction to Latin Prose Composition (<i>continued</i>). ..		
	† Practical Introduction to Latin Verse Composition	2	5 6
	SELECTIONS FROM CICERO, WITH ENGLISH NOTES. Part I. (Orations: the Fourth against Verres; the Orations against Catiline, and for the Poet Archias)	1	4 0
5.	Part II. (Epistles, arranged in the order of time; with accounts of the Consuls, events of each year, &c.)	1	5 0
	ELOGÆ HISTORICÆ; or, Selections from the Roman Historians, Cæsar, Sallust, Livy, Curtius, Tacitus	1	4 0
	VIRGIL (<i>continued</i>).		
	Elogæ Horatianæ, I. (<i>continued</i>).		
	† Practical Introduction to Latin Prose Composition, Part II. .	3	8 0
6.	Practical Introduction to Latin Verse Composition (<i>continued</i>). ..		
	† Longer Latin Exercises, Part I.	2	4 0
	† ————— Part II.	1	4 0
	Grotefend's Materials for Translation into Latin	2	7 6
	† ELLISIAN EXERCISES (adapted to the Practical Introduction, Part I.) ³	1	3 6
 <i>Ellisian Exercises at any time in 3 or 4, especially for pupils who require more practice. They may precede, accompany, or follow the "Practical Introduction."</i>			
GREEK.			
1.	Practical Introduction to Greek Accidence	4	5 6
2.	† ————— Greek Prose Composition	7	6 6
3.	† ————— Pt. II.	1	6 6
4.	————— Greek Construing	1	6 6
	Greek Grammar (intended as a sufficient Grammar of reference for the higher forms)	2	10 6
	Elementary Greek Grammar	1	5 0
	The same, with an Account of the Greek Dialects	1	6 0
	The Dialects separately	1	1 6
	† The First Greek Book	1	5 0

¹ An Atlas to this Work is just published, price 7s. 6d.

² This Work is published by Messrs. Longman & Co., the original publishers of Mr. Rapier's work.

³ This Work is published by the proprietors of Ellis's Latin Exercises.

REV. T. K. ARNOLD'S WORKS (*continued*).

Edition. Price.

The Olynthiac Orations of Demosthenes, with copious Notes and Grammatical References	1	3s. 0d.
HOMER'S ILIAS, lib. I.—IV., with Critical Introduction	1	7 6
The Ajax of Sophocles, with English Notes, translated from the German of Schneidewin by Rev. R. B. Paul	1	
COPIOUS AND CRITICAL ENGLISH-LATIN LEXICON, founded on the German-Latin Dictionary of Georges (by the Rev. T. K. ARNOLD and the Rev. J. E. RIDDLE).....	2	25 0
"A very slight inspection of it will show that it aims at a far higher standard of accuracy and completeness than any of its English predecessors."— <i>Extract from Preface.</i>		
Classical Examination Papers	1	4 0
English Grammar for Classical Schools	4	4 6
Spelling Turned Etymology	1	2 6
The First German Book	2	5 6
German Reading Book	1	4 0
THE FIRST FRENCH BOOK.....	2	5 6
FIRST CLASSICAL ATLAS	1	7 6
Zumpt's Annals of Ancient Chronology	1	5 0

THEOLOGICAL

THE CHRISTOLOGY OF THE OLD TESTAMENT, and Commentary on the Messianic Predictions of the Prophets. By Professor Hengstenberg. Abridged from the Translation by Dr. Reuel Keith	1	18 0
THE CHURCHMAN'S COMPANION, containing a great variety of Essays and Papers, some original, but mostly selected, and chiefly on Religious subjects.....	1	4 6
SHORT HELPS TO DAILY DEVOTION, selected and arranged for every Day in the Year	1	8 0

HANDBOOKS.

HANDBOOK OF ROMAN ANTIQUITIES... } (ROJESSEN).....	1	3 6
HANDBOOK OF GRECIAN ANTIQUITIES }	1	3 6
HANDBOOK OF ANCIENT GEOGRAPHY AND HISTORY }	1	6 6
HANDBOOK OF MEDIEVAL GEOGRAPHY AND HISTORY } (Pütz)	1	4 6
HANDBOOK OF MODERN GEOGRAPHY AND HISTORY }	1	5 6
HANDBOOK OF GREEK SYNONYMES (PILLON)	1	6 6
THE ATHENIAN STAGE: a Handbook for the Student. From the German of Witzschel	1	4 0

HANDBOOKS OF VOCABULARY.

- | | |
|-------------------------------------|--------------------------------------|
| 1. Greek (<i>in the press</i>). | 3. French, 4s. 6d. (<i>ready</i>). |
| 2. Latin (<i>in preparation</i>). | 4. German 4s. (<i>ready</i>). |

By the Rev. H. H. Arnold.

DOEDERLEIN'S HAND-BOOK of LATIN SYNONYMES.
7s. 6d.

The ITALIAN ANALYST; or, the Essentials of Italian Grammar, and their application in Parsing. 3s. 6d.

GOSPEL EXTRACTS for YOUNG CHILDREN. 3s.

By the Rev. C. Arnold.

BOY'S ARITHMETIC, Part I. 3s. 6d. + Ditto, Part II. 3s. 6d.



